

# SEVEN DAYS

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Bike roller-racing at the bar



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Baking bread with a rising star

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## WWJD?

[Re: "Can the Catholic Diocese Boast a Group Home From Its North Avenue Property?" A Judge Will Decide: March 5] When parishioners of St. Mark's Parish go to confession, do they send their souls over another successful NCMPT? What do neighbors and parishioners feel when they hear Jesus teaching them he was all our brother and sister's keeper?

Daniela Marie Constantinian  
BIOLEA JACOBSON

## "PLANNING" A REVOLUTION

[Re: "Heeding Unhappy Homeowners, Burlington Planners Look to Redefine 'Planning,' March 5] As a Burlington homeowner, I am in wonderment of Burlington's planning and zoning. After knowing how income residents rarely see the waterfront, in the Wharf Lane Apartments, utilizing the former Burlington College building as a shelter for homeless families and plunking a Phoenix House in the center of Burlington, I can scarcely imagine the next wacky exploits of Burlington Planning and Zoning. I am in awe that after two decades, they have decided to give us homeowners a break!

Of course we try to do our thing on the sly. Who wants to tangle with the crazies at Planning and Zoning? Having rezoned some formerly residential areas of Burlington as commercial, they generally decline to act on their revised planning unless a lawyer runs them or a VIP wants to open a business. The average Burlingtonian has no say, and don't think we're not aware of that. One need only note the length of time some of the storefronts stay vacant on Church Street or the dilapidated state of the houses just off Church Street to realize that something is wrong.

Someone needs to start a grassroots movement to remove these people from office. Burlington needs revitalization, and the people currently at city hall do not have the good of the city or its citizens at heart.

Susan Green  
BURLINGTON

## SAVE THE VERMONT FILM COMMISION

As an unashamed lover of film who has long wished for a more vibrant film industry in Vermont, I question the wisdom of downsizing our present film commission ["Say Good-bye to the VT Film Commission, Hello to the Creative Economy," March 5]

In 2005, Massachusetts empowered its film commission by passing a package of tax credits that made that commission an attractive place for filmmaking. Since then, film production in the Bay State has boomed. Forty major motion pictures have been produced there in the past five years, adding \$207 million per year to the economy, while facing both the growth of jobs and infrastructure.

Joe Brodeur, executive director of the Vermont Film Commission, understands the importance of tax incentives better than anyone, but was unsuccessful in lobbying the legislature to act. This proved unfortunate, because without the incentives necessary to attract both independent and studio-financed projects, our film commission has been crippled in its mission, creating a barrier to the film production in a state that, ironically, was ranked by National Geographic Traveler in 2004 as one of the most unexpected travel destinations on the planet.

The frustration felt in the Vermont filmmaking community is understandable, but Mr. Brodeur is not blameless, but responsibility rests squarely on the shoulders of the state legislature. A grassroots effort to educate lawmakers

FEEDBACK WIPY

## CLARIFICATION:

Seven Days reported that Attorney General Bill Sorrell sought "unsuccessfully" to withhold records detailing how police use cellphone data to track criminal suspects ["In Senseless Wars, Some See Attorney General in 'Dark Lord of Secrecy,'" March 16]. In fact, the ACLU of Vermont secured a list enumerating the records, but not the records themselves. Also, the cellphone data were sought by law enforcement in a single request for sample case, not four separate cases.

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**Back in Vermont: Missouri '11**  
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## Rich People to the Rescue?

It's not every day that a group of Vermonters asks to be taxed more. But that's just what happened last week when 50 of the state's wealthiest residents wrote Gov. Peter Shumlin a letter to say they'd pony up to help close the state's \$176 million budget gap and keep services intact for the poor, elderly and disabled.

Shumlin has so far followed in the historical footsteps of governors WARREN BROWN and JOE BOWDISH, promising to hold off on further taxing the wealthy for fear they might up and move to New Hampshire or Florida. Another trick employed by the affluents is to spend six months a year in another state so they can file their taxes there.

Last week's well-heeled correspondents put all of those fears to rest.

"People, like us, with good jobs and careers in Vermont, would not leave our homes, friends, careers and the state we love if asked to pay a bit more to help our neighbors," stated the letter. "In difficult times, we talk about sharing the pain, but it is just not fair to ask the most vulnerable to bear the greatest burden."

ELIZABETH STARR and her ice-cream-carnegie baby JAMES GREENGLASS signed the letter and helped organize the lobbying effort. Major Democratic donors GUYTON BROWN, MELINDA HUNTER and PAUL and GINA LUTHELMAN, also endorsed the letter, as did big Shumlin donors DAVID LUDWIGSON and JEFFREY MULLIGAN.

Both the governor and the legislature rejected the proposal last week. Shumlin stated from an has pledge to vote more income taxes, and the House voted down a \$39 million income tax hike on wealthy Vermonters 11-23.

Still, the group isn't giving to give up easily. "We're still hoping to get more people to sign," Starr said. A new letter is in the works too, that will be mailed to all 30 Vermont senators.

Starr supports a proposal by Sen. WENDY POLINA (D/VT-Washington) to place a temporary surcharge on Vermonters who stand to save \$140 million this year thanks to extended federal tax cuts. That plan would raise about \$17 million.

Another proposal, offered by Sen. TIM ADAMS (D/VT-Chittenden), would raise

about \$13 million by imposing an alternative minimum income tax. In 2009, 300 Vermonters earning \$104,000 or more paid zero income tax. That includes some millionaires.

The House vote makes it unlikely that lawmakers will agree to more from high-end earners this year. In 2012? They're all up for reelection.

As "Fair Game" noted last week, Shumlin has made it clear he's not interested in raising taxes on people earning more than \$500,000 — the tax bracket to which he personally belongs.

PEOPLE, LIKE US, WITH GOOD  
JOBS AND CAREERS IN VERMONT,  
WOULD NOT LEAVE OUR HOMES,  
FRIENDS, CAREERS AND THE STATE  
WE LOVE IF ASKED TO PAY A BIT MORE  
TO HELP OUR NEIGHBORS.

— FROM A LETTER TO GOV. PETER SHUMLIN  
WRITTEN BY 50 WEALTHY VERMONTERS

Instead, state employees, low-income Vermonters and middle-class taxpayers will be asked to shoulder cuts and pay more for services to balance the budget.

According to Shumlin, approximately 200 tax filers earned more than \$100,000 more than once between 2000 and 2009. In 2009 the governor himself reported income pay of \$1 million.

Shumlin suggested he could probably name the 200 filers off the top of his head. No doubt he'll be asking some of them to finance his reelection next year.

Here's an idea. Shumlin could use that list of wealthy donors, or taxpayers, and convene a "Wealthy Vermonters Congress" in Montpelier. Lawmakers could give up their seats, and their \$61 per day meals allowance, for the cause.

Vermont's well-to-do could easily fill the 150-seat House chamber.

Would this select group of taxpayers vote to contribute more to the state's coffers to help their neighbors? Or would they make budget cuts so they don't have to move to a low-tax state? I'd wager they're not so stupid and selfish as Shumlin believes.

Problem is, Shumlin's "2009" figure is

beginning to hurt.

A chart provided to "Fair Game" by the Vermont Department of Taxes indicates 4184 filers reported incomes of \$200,000 or more over the past 10 tax years, 685 of those hit it at least twice. About 200 people made it five out of 10 years, and 122 were in that income bracket for the entire decade.

For the 2014 who got lucky only once during that 10-year period — because of a one-time inheritance, business sale, lottery win or whatever — here's a question: Would the prospect of paying taxes for one year prompt you to leave the state?

In a recent report outlining ways to reform the state's tax system, the legislative Blue Ribbon Tax Structure Commission determined that, on average, people leaving Vermont earn less money than do those remaining.

Based on that finding, the three-person committee suggested Vermont should "shed the tax burden of the few wealthy Vermonters are doing based on their taxes. Such speculation is merely and, even if it were not so, it is questionable and dangerous.

To design a tax code for fewer than 200 people."

Not without asking them.

## Taxes &amp; Thronos

What's stopping a Democratic governor and liberal legislators from raising taxes to fix a major budget shortfall?

One possible theory: They're taking advice from conservative political insider HARLAN EVERETT, the personal money manager who has served as key financial adviser to every governor since TOM SHUMLIN in the early '90s. Some Shumlin profited the scheme, yet seemingly ubiquitous, Sylvester has full.

Despite the fact that Sylvester backed Shumlin's GOP rival, Lt. Gov. BRIAN BROWN, in last fall's election, the gov appointed him chairman of the Governor's Council of Economic Advisors — a post he's held since MAGGIE KENNEDY was in office (10/05-09).

For decades, Sylvester has fought efforts to raise taxes on Vermont's wealthy elite — many of whom are his personal investment clients. The only governor who could, and did, back him was GEORGE DOWLING. A formidable



# Can Murder Suspect Michael Jacques Get a Fair Trial in Vermont – or Anywhere?

BY ANDY BROMAGE

**O**n February 22, 2008, NewsChannel 5 posted a headline on its website, wrote one, that read, "Use! Convicted of Rape, Killing Girl?" The "use!" article referred to new news after that Michael Jacques, Vermont's most notorious defendant, who stands accused of brutally raping and murdering his 13-year-old niece Brooke Bennett, in the summer of 2008.

There was just one problem. Michael Jacques hadn't yet been tried for murder, much less convicted of it.

The lawyers defending Jacques are using that puffed headline to support the argument that their client cannot get a fair trial in Vermont, but he has already been convicted in the media, in the state legislature and in the court of public opinion. Because he's up on federal charges, Jacques' lawyers have asked the court to move his trial to Connecticut or New York – Albany and Brooklyn have been named as possible venues – claiming that two

years of nonstop news coverage has tainted the pool of potential jurors in Vermont.

Keeping the trial in state could increase the likelihood that the verdict – which could come with a death sentence – will be appealed on grounds the jury was prejudiced against the defendant. But moving the trial would be inconvenient and expensive and ultimately, some suggest, might not solve the prejudice problem. In the digital age, justice travels much more slowly than information.

With opening arguments scheduled to begin in September, U.S. District Judge William K. Sessions III has yet to rule on the request to move the trial, though his decision is expected any day. In the meantime, the public defender assigned to Jacques' case have submitted new polling data and scores of pages of press clippings meant to show that saturation coverage of the murder case – and the vitriolic

commentary it elicits – have not tainted in the year since they first asked for a change of venue. As a result, they reason, it will be difficult, if not impossible, to find an unbiased jury.

Federal prosecutors counter that Jacques can receive a fair trial in Vermont, using as proof other highly publicized murder cases tried here, such as those of convicted killers Brian Knaney and Donald Hill. Prosecutors argue

that coverage of this case has been fair and factual rather than inflammatory, and that moving the trial on the mere pretension of jury prejudice would be wrong.

On the face, the evidence against Jacques, a convicted sex offender, appears overwhelming and some legal experts say privately that his conviction is all but assured. Federal prosecutors have described in vivid detail how Jacques allegedly coerced an albino woman to have

Brooke Bennett to his house in Randolph, where, on June 15, 2008, they say, he proceeded to drug, rape and murder the girl. Investigators allege that Jacques created a phony Internet sex ring called the "Brookbridge Program," which he used to manipulate another young sexual abuse victim into coaxing Brooke to his house by saying a boy the blond was coming over for a pool party.

The shocking crime made national news and has resurfaced in Vermont media almost monthly over the ensuing years. By now, almost all Vermonters have at least heard of the case, as documented by telephone surveys commissioned by Jacques' defense team. From December 2009 to January 2010, Burlington-based polling firm ICF Macro surveyed hundreds of potential jurors in Vermont and the Albany area about their familiarity with and opinions on the case.

The results were eye popping. Fully 80 percent of Vermont respondents eligible for jury duty had some

## CRIMINAL JUSTICE

## news

### THIS WEEK ON BLURT

THE SEVEN DAYS STAFF BLOG



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# 57% OF ELIGIBLE VERMONT JURORS

WHO ARE AWARE  
OF THE CASE HAVE  
ALREADY DECIDED  
THAT, IF CONVICTED,  
JACQUES SHOULD  
GET THE DEATH  
SENTENCE



Michael Jacques

knowledge of the case, and more than half of those believed that Jacques is probably as definitely guilty. When more, 89 percent of eligible jurors in Vermont who were aware of the case had already decided that, if convicted, Jacques should get the death sentence.

For comparison, the defense team also polled potential jurors in the Albany area to gauge their knowledge and opinions about the case. Of the 181 people surveyed, just 21 percent had prior knowledge of the case, and only 2 percent had already decided Jacques was guilty — dramatically fewer than in Vermont.

Last month, Jacques' lawyers added one more piece of evidence to the pile of paperwork supporting their request to move the trial another survey, conducted last October, that asked 400 Vermonters, "Have you heard about the case in Vermont where a man named Michael Jacques is accused of murdering his 12-year-old niece, Brooke Bennett?" Eighty-one percent of respondents said they were aware of the case — though, unlike the previous survey, this one didn't include cellphone numbers, and participants were not screened for prior eligibility factors such as citizenship and criminal history.

Even so, attorney Joan D. Barrett, one of two New Jersey-based death-penalty specialists appointed to Jacques' defense team, argues the results show the case is not fading from Vermonters' memories. In fact, every new development and each new court hearing — no matter how insignificant — has brought fresh sounds of headlines in newspapers, websites and television broadcasts around New York and New England — 164 news reports between last July and January alone.

"When you have a highly publicized case, you can lose 50 percent of the jurors for what they know, but 80 percent as really really high," Barrett says in a phone interview.

Barrett and her co-counselors, husband and law partner David Rubin and federal public defender Michael Desmaris, argue that jury of Vermonters would be at daily risk of "contamination" from the ongoing publicity and from individuals in the state who hold strong views about the case. Both sides have reason to want an unquestionably impartial jury. Anything less could open the door to overturning a conviction on appeal.

The federal prosecutor leading the case, Assistant U.S. Attorney Craig Nolan, tells Seven Days he can't discuss it. However, on court filings and in oral arguments last fall, Nolan argued that massive publicity is likely to follow the Jacques trial no matter where it's held.

"I am not suggesting that this is a national case in the way that perhaps some terrorism cases have been, or a Wintegrate case," Nolan told the judge on September 29 of last year, according to a transcript. "But you can bet that on the day this court transfers this case, should it do so, to Albany to Hartford, to New Haven, to Brooklyn, it's going to be very big news. And you can bet that [Nolan] initially and others will be on television talking about it," Nolan said.

The prosecution doesn't dispute the validity of the defense team's jury survey, but it does drive a drastically different conclusion from the results. "Taking a 'glass half full' perspective, Nolan argued in

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## LOCALmatters

### A Fair Trial? ♦♦♦

court that the survey showed there are 61,000 potential jurors in Vermont who haven't been exposed to news about the case, plus 104,000 others who were exposed but not formed an opinion. Finding 38 unbiased jurors is that pool should be easy, Nolan argued.

Vermont Law School professor Cheryl Hanna has followed the case closely and observes that the jury surveys show "pretty high numbers" particularly adverse to the death penalty question. Given that she says moving the trial would be "the prudent thing to do."

But trying the case out of state would have numerous drawbacks, Hanna notes. Practically speaking it would force witnesses, court staff and the victim's family members to incur travel, lodging and other costs, including long-term childcare. Psychologically, it would rob Vermonters of the chance to meet out justice to Jacques, should the jury convict him.

Hanna also notes that Vermont's high-profile criminal cases rarely move out of jurisdiction. One exception, when Brian Rooney killed University of Vermont student Michelle Gardner-Quinn in 2006. News coverage of the murder—including an anonymous piece by one of the FBI investigators, published in *Seven Days*—persuaded the judge to move the trial from Burlington to Istanbul, where Rooney was already connected and came noted to his in-prison with the possibility of parole.

More recently, in January a Montpelier teacher accused of molesting 10-year-old boys lost a bid to move his trial out of Keeneville because of pretrial publicity. The judge said news coverage of Rhoads' alleged crimes was fair and needed the defendant was already a public figure, having served on the local select board.

Criminal defense attorney David Slaght was represented both Rooney and Ryeher. He was also the lawyer for Bruce Ratchelder, who sought to move his murder trial out of Windham County in the mid-1990s to the face of intense news coverage. In that case, Slaght had potential jurors polled and found more than 60 percent had already formed opinions about Ratchelder's guilt in the slaying of a husband and wife from Jamaica.

But the judge denied his motion to move the trial, saying the court should first attempt to seat an impartial jury. The question became: most when Ratchelder pleaded guilty and was sentenced to 25 years to life.

Finding jurors for high-profile criminal cases who haven't been influenced by well-to-do media coverage is getting harder, Slaght says, particularly with the accessibility of news on the web and social media.

"Finding a discreet and untainted group of people is harder and harder to do," Slaght says.

Indeed, the laundry list of news articles referencing the Brooks lawsuit was assembled by Jacques' lawyers includes not just articles in the Vermont media but also on dozens of newspaper and cross-related websites, such as the Albany Times Union, the Troy Record, WTEN-TV in Albany, CNBC and the Brooklyn Daily Eagle.

But even if people in New York or Connecticut know about the case from one or more of those sources, Slaght believes they'd have a preconceived opinion about it then do Vermonters, says

Traci Griffith, associate professor of journalism and mass communication at St. Michael's College. The reason? "Sadly it's just not that big of a deal in other places where bad things happen a lot," she says.

So what constitutes an "impartial" jury?

"An impartial jury is not a clean jury," says Griffith, who holds a law degree from Notre Dame Law School. "It's not someone who's never heard of anything. It's someone who has the ability to make use of evidence—that hasn't formed an opinion about it. It's not like they're looking for someone who's just oblivious and living under a rock."

While Judge Saccaro considers the venue question, other crucial legal issues hang in the balance. One deals with whether Jacques' offer of an "innocence guarantee"—an insurance policy of innocence commences—minus his case a federal one, potentially punishable by death. If the judge rules it differently, the case could be linked to Vermont state courts—where the death penalty isn't a sentencing option. That could not off a viable no-debate about which Vermont courts should have this high-profile trial. ♦

**BOTH SIDES  
HAVE REASON  
TO WANT AN  
UNQUESTIONABLY  
IMPARTIAL JURY:  
ANYTHING LESS COULD  
OPEN THE DOOR TO  
OVERTURNING A  
CONVICTION ON APPEAL.**





## An Autistic Twin and a Rescued Child in Two Vermont Books

BY MARGOT HARRISON

Congratulations are in order for South Burlington thriller writer **JACK DE WIL**. His on the loose New York Times bestseller hit for two international intrigue novels he authored with Clive Cussler. If you love the genre, you're probably already reading him. What follows are reviews of two other local books that aren't quite as successful but are nonetheless noteworthy—one a memoir, the other fiction. Recent years have given us dozens of memoirs and documentaries about living with autism. **ALLEN WILLIAMS**'s *Twin* is, for the most part, a memoir of not living with autism.

Shawn, a composer and longtime music professor at Bennington College, was born in 1948 with a fraternal twin, Mary. At the age of 8, Mary went away to "camp" and never returned. Casually diagnosed as "mildly retarded with features of autism," she has spent her life in private institutions.

In the highly civilized and cerebral Shawn family—Allen's father, Williams, was the famous New Yorker editor—Mary's disturbing behavior, and her abrupt disappearance, were discussed as little as possible. She was the only family secret. Toward the end of their father's life, Allen and his brother,



## BOOKS

playwright and actor William Shawn, would learn that William had had a slower and "second family" for decades.

*Twin*, Shawn's second memoir, isn't an angry tell-all about his late parents. It's the author's account, thoughtful at times to understand how his life was shaped by an event—Mary's departure—that he would come to understand as a trauma only long afterward. To him, he writes, her disappearance "never seemed like a rescue but only a punishment on an equation, an erasure."

For his parents, Shawn acknowledges, "given their own psychological

frailty," removing Mary from the family must have felt like a necessity. Perhaps, he allows, it was also the best choice for Mary herself. (She was assigned to a sympathetic teacher at a small seaside home, not to a state pen) But to a 9-year-old whose twin was suddenly gone, the loss was a disaster.

"It is as there was nothing wrong with Mary," Shawn writes. "She was simply herself, an inextricable part of the world I knew." As he grew to understand what others saw with her, their relationship became "an almost taboo subject," because his genetic closeness to Mary posed the possibility that "the image plus that held our lives together would lose its adhesive properties."

Shawn paints a moving portrait of what it was to deny essential parts of one's childhood, he shows how he recognized, long before Mary, of becoming her) influenced his art and thinking throughout his life in writing, journalism, politics and philosophy. He also discusses his efforts, as an adult, to spend time with Mary and get to know the woman she became—not always connective but, in her own way, engaged.

The book has a circular, meditative quality; that's powerful prose painting her little narrative ecosystem. Some

readers may fault Shawn for spending more time analyzing himself than Mary; for admitting that, in many ways, she remains opaque to him. While he does survey the literature of autism, it isn't the book's primary focus.

Instead, Shawn explores the shadowy boundaries of what we now call the "autism spectrum," where there is "no sharp drop-off point between what we deem normal in people and what we do not." With their artistic sensitivities and their private routines and rituals, he says, quite, the other Shawn was more like Mary than they could admit.

And that, perhaps, was the real reason they couldn't live with autism—because they couldn't live without it. "In order for us to have remained intact as a family of five," writes Shawn, "we would have had to become even more like [Mary] than we already were, and to recognize her as a member." That recognition, belated but genuine, is what he puts on these pages.

**S**ome novels, you just know, sold on the basis of one first chapter. Leaving to Swim, the debut from Vermont transplant **DAVE HENRY**—who blogs at [Sara in Vermont](http://Sara in Vermont)—is one of them. Unfortunately, after a monstrous, tentacle start, the book gradually

## NO FOOLING

When an event is scheduled for April 5, you always have to wonder whether just maybe it's a hoax. Here's how to assure you that it isn't the case with the **FOLKS GOLD ARTISTS' TENTH ANNUAL ART AUCTION AND RAFFLE**. Pink and blue Fall, despite a current theme and some very silly after-the-scenes antics. But make no mistake: Some jostling is involved, as are worthwhile bids.

Former Burlington musician and artist Jane Horstmyer founded the fund a decade ago as a means of helping local artists with projects in process. The money—or "magical currency"—raised Friday night supplies the pot of "fools gold" from which individuals or small arts organizations may apply for modest grants throughout the year. In the past few years, the auction has generated \$1000 to \$2000, according to **PROBATION**. The **JOHN TALLARONE** and **ANDREA GALL** make up the money that now manages the nonprofit. (It's not an organization called FUFF). Each Thursday, General Rights of Friday, for Friday's event, volunteers will "help set up and break down the pink and blue Fall this time, our changing venues into wonderlands" according to the groups press announcement. And no, they don't mean that goes in a shallow staff.

This year, FUFF is giving out a new grant—dubbed **FLACKS**, it feels. Leaving Art and Community in honor of Karl Hines Smith—named for a founding fool who was killed but fell and is marked for someone who "most embodies [her] spirit." The local cartoonist **SAUNDERS** donated the proceeds of an earlier performance for this grant. In addition, at Friday's fall, voluntary artists in **WATERLOO** will offer two handmade masks as she does each year one for the Top Drawer (person who made the piece of art that got the highest single bid) and one for Top Elder. As FUFF puts it, "All hail the Holy Fool!"

PAMELA POLSTON



Florence, Susan, Emma, and Jeff  
Harrington

## TENTH ANNUAL FOLKS GOLD ARTISTS' FUND ART AUCTION AND RAFFLE

Friday April 5, 8 p.m., at the Ball Center in Burlington. Live music by **WINDMILL**, the Stage Project Ensemble and **Brumby Tiger**.  
Donations for the auction may be dropped off in advance at **Amberly's Antiques**, 333 North Main Street, or at the Ball Center. For more info, email [furthart@fuff.com](mailto:furthart@fuff.com).

becomes about as suspenseful as a Lifetime movie.

Champlain Valley readers will love the familiar setting of that opening scene. Narrator Troy Chance is a young freelance writer living in Lake Placid, N.Y.

Creating the tale to visit her boyfriend in Burlington, she sees what looks like a child being tossed from the ferry in the opposite direction. Before she can have second thoughts — or do something sensible, such as alert the crew or grab a life preserver — she's in the water.

Troy Chance finds herself in an oddball case later, the opposite of a maternal type. But by the time she wakes to show up the New York side of the lake, traveling a small, Franchophone boy named Paul, the two have forged an uneasy relationship. Paul initially won't say who orchestrated his attempted drowning (bearing the villain was a parent, Troy deduces) or do her own investigation and postpone contacting the authorities.

Sounds like a recipe for a classic thriller on "Nancy Grace" — or a compelling psychological whodunit. But from time novelist Heary doesn't give away clues to the characters, beyond Troy herself.

Paul is enduring pretty much monotony, he doesn't have a real life moment of being happy, free or wild. After Troy meets Paul's dark, handsome, feisty mother, sister, Philippe, and agrees to

become an unofficial member of their family while the child recovers, the novel enters a Kafka-like stagnation from which it never recovers. Learning to live isn't exciting, busy or plausible enough for a good mystery, nor is it sexy enough for a good romance.

The generic description — Lake Placid gets some color, but Burlington and Ottawa might as well be the same city — doesn't help.

Still, the novel's mix of suspense and sentiment is sure to satisfy some readers, it got a thumbs-up from Marilyn Stasio of the New York Times. And Heary can write a killer first scene. We look forward to reading her next novel, and hope the rest will be as good. **D**

## SHAWN PAINTS A MOVING PORTRAIT OF WHAT IT MEANS TO DENY ESSENTIAL PARTS OF ONE'S CHILDHOOD.

## A Frog Hollow Exhibition-in-Progress Conveys the Horror of and Healing From Sexual Abuse

BY MEGAN JAMES

**F**rog Hollow gallery director **ROSALIND** doesn't know artists **ROSALIND** because she didn't know artists **ROSALIND** were both survivors of sexual abuse when he asked them to participate in a collaboration with Burlington's Women's Rape Crisis Center. He knew their work — MacDonal's evocative, poetic and limited works, Behrman's sensual clay figures, often just faces and hands — and thought it would be perfect for what he had in mind: an exhibit of inspiring artworks based on the stories of Burlington area survivors of sexual abuse.

Heater was right on. Behrman's and MacDonal's work will be on display at Frog Hollow in Burlington's starting April 1, in a show called "Transcendence:

Mourning the Storm." The artists will spend two days a week at the gallery until the end of the month, developing and installing more pieces, until they have a body of work to tour the state. The show will end a year from now as a permanent installation at the WRCC.

Initially, the artists had planned on creating work inspired by the written stories of actual abuse survivors. But the eight women and one man who volunteered for the project had a better idea. They wanted to sit down with Behrman and MacDonal and share their stories on their own.

"This is more than I signed up for," Behrman recalls thinking at first. But it wasn't long before he realized the art

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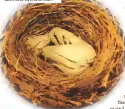
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## STATEofTHEarts

"Birds Nest" by Erik Behrman



### Frog Hollow

would be much rather  
for the face time  
And that listening to a true  
survivor's stories would  
be transformational for  
the artists, too.

The interviews began  
last fall. Both MacDonald  
and Behrman had partici-  
pated in arted workshops  
with other survivors in  
the past, so the interview  
wasn't entirely new.  
MacDonald kept this goal  
in mind: "Show us who  
honors this person and how they leave  
[an interview] whole and not a mess!"  
The artists trained with WRCC director  
of education and outreach **Wendy Robinson**,  
who accompanied them at each inter-  
view in a "safe space" at the center.

The results, so far, are based largely  
on dreams that interviewees shared.  
Robinson, who usually works in clay, has  
made a few small sculptures: a woman  
cuddled in a nest, incubating like a baby  
bird; two women found at the waist,  
holding on to each other's arms in a  
seesaw shape, as if mutually drawing  
strength.

He also does a series of pencil  
drawings, a departure from his typical  
work. "They're almost like crime scene  
drawings," Robinson says. In one, a naked  
woman sits on the edge of a tree stump,  
using a branch to fish in the dark pool of  
her own shadow.

In one interview, a woman told  
the artists that she'd dreamed of a huge  
cloud of dragonflies swirling around  
her and transforming her. Both Robinson  
and MacDonald loved the image, the  
subtext drama in the life of that insect,  
which drops into the water as a larva

and emerges with wings.  
Behrman drew a man  
ever delicately lifting a  
dragon-looking, curled-  
up human body.  
MacDonald will print  
images of the artists  
on silk, which she'll  
hang in layers at the  
gallery.

The man the arti-  
sts interviewed said he  
felt like he was missing  
a piece, so they incorpo-  
rated puzzle pieces into  
their work, too. Behrman drew a  
seated piece whose tiny figure later

have come loose and  
dropped to the floor.  
MacDonald created a  
9-by-960-inch timeline  
of the healing process.  
At one end of the print,  
purple dolls painted  
with purple pieces  
stand upright, holding  
hands. As the timeline  
progresses, they begin  
to drift apart, their  
pieces separating.

**YOUR LIFE, IN  
WAYS, STARTS  
COMING APART. AT  
SOME POINT IT'S JUST  
SO PAINFUL YOU HAVE  
TO DO SOMETHING  
ABOUT IT.**

CAROL MACDONALD

This is the central  
piece, MacDonald  
explains. "That can  
go on for a long time,"  
she says. "But life, in  
ways, starts coming  
apart. At some point it's just so painful  
you have to do something about it!"  
On her timeline, the dolls eventually start  
reintegrating, with more vibrant colors  
than before.

One woman told MacDonald and  
Behrman that her childhood sexual  
abuse stopped the day she got a lock on  
her bedroom door. So, MacDonald went  
searching for a door. She found one in  
the basement of the WRCC and took it  
to her studio to scratch it up and cover it  
in seven layers of paint. Then she cut out  
the silhouette of a person. She unravelled  
sweaters her mother and grandmother  
knitted for her over the years and plans  
to wrap the silhouette in the yarn.

"In a lot of the stories, there were  
generations of abuse," says MacDonald.  
"People were saying, 'It's going to stop  
here.'"



Facebook: Meeting the Artists  
by Erik MacDonald and Wendy Robinson  
www.vts.edu/arts/arts-education  
Exhibition at Frog Hollow in Burlington  
through April 19, 8pm/10pm

Dear Cecil,  
In my office, I am exposed on a daily basis to the smirking of one individual about how nuclear power is safer than fossil fuels, wind power and just about anything else you can name. Among his claims: Age-adjusted cancer rates in countries with nuclear facilities are not any higher, in fact they are notably lower; Ukraine and Belarus, which received the majority of the Chernobyl contamination, have higher life expectancies than the other former Soviet republics. Wind emits three times the amount of greenhouse gases than nuclear power does. Decommissioning a wind-power site is at least as expensive as decommissioning a nuclear plant and disposing of the waste. I realize this is an economic-sound request, but I would love to get to the bottom of this.

Joan Constantine

**S**omeday the nuclear-power industry is going to wive up and hire me as their spokesperson, because I've got the attitude of cheerful realism the job demands. Nope, resources, plans to remain calm — there's not going to cut it after what Japan has been through. Next time an incident is imminent, I'll walk to the podium and state confidently: "Well, gosh, worrying. If history's any guide, not that many people are going to get killed."



Illustration by Michael Sells

It's true. Nuclear power basically has a bad PR problem emanating from the unfortunate multiple uses of fusion technology. No nation has starting materials of the devastation caused by a coal bomb. Nazis, on the other hand...half and like even in the worst-case scenario, you're never going to get war-scale casualties from a reactor accident.

Let's talk about that worst case — Chernobyl. People today remember the little meltdown of Reactor 4 as what was then the Ukraine SSR as an unmitigated calamity. And the thing hasn't

gone properly: the nuclear-power industry would have cause to smug like a toad.

Chernobyl's planners and operators did almost everything possible, thing wrong, combining poor design with outrageous human error. The plant had no containment building to prevent radiation release in the event of an accident. The reactor design was inherently unstable — in most reactors, when the cooling water overheats and turns to steam, power output drops, so Chernobyl, overheating water meant power rose. Not good, but not yet disastrous. Then, one fateful April day, technicians purposefully disabled the backup cooling system, removed most of the control rods and switched off the

power to the main cooling pumps to see what would happen.

What happened was that (260) the reactor overheated, power output shot up to a hundred times normal, and the lid blew off the core, which then exploded again and caught fire. The exposed core burned for 10 days, spewing radioactive dust and smoke. Radioactive materials equal to 200 times Hiroshima and Nagasaki were released. Fallout spread around the northern hemisphere, settling most heavily on parts of Ukraine, Belarus and Russia, enhanced by five million people.

So, after this carnal of incompetence, what happened? Chernobyl's people died soon after the accident, most of acute radiation exposure, with perhaps a few more in the years since. More than 130 others suffered radiation injuries. Some 4,000 cases of thyroid cancer have been diagnosed in Ukrainians, Belarusians and Russians who were under 18 at the time, many likely stemming from radiation exposure via milk contaminated with radioactive iodine. However, only 15 deaths have been reported as of 2005 — thyroid cancer is readily treated.

There's evidence of increased leukemia and cancers among recovery workers who received higher doses, but no health effects otherwise. (Despite project

an eventual 4,000 additional cancer deaths among the 400,000 people most exposed — i.e., an increase of a few percent beyond the 300,000 cancer deaths per year expected for this group.) An irregularly shaped "exclusion zone" of about 1700 square miles around the plant remains off limits to humans. Inhabitant, 220,000 people had to be permanently relocated, and agriculture is restricted, but vegetation and wildlife, for the most part, have thrived.

That's about it. Talk about Mervyn Spengemann! An astute nuclear spokesperson might have said, "Look, here was a five-star event, and the confirmed death toll is about the size of an 11-hour U.S. traffic accident. Is that an outstanding safety record or what?"

OK, your columnist is being accurate. Still, while I don't have space for the complete comparison of nuclear vs. everything else, you're lacking for context: a few more numbers. Each year, on average, 35 U.S. coal miners are killed and 4500 are injured. In China, 2400 coal miners were killed in 2008, following 3200 dead in 2009. (Recent U.S. asbestos-mining deaths zero.) Coal-burning power plants release three to three times as much radioactivity as nuclear plants. I focus on coal because it's the one other energy source we can count on to deliver a big piece of predicted mass demand, but even solar cell manufacturers make toxic-waste products.

Point is, there's no rock-free way to do this. Is industrial safety or cancer a horrible way to die? Yeah. So is black lung. ☹

**I** have something you need to get straight? Or do I mean to do this? I thought you were my cop. We're Connected at the College Center 310-1010, University, R. 10101 or [connected@ucla.edu](mailto:connected@ucla.edu).

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## Airborne Toxic Event

a Don DeLillo's novel *White Noise*, a train tank car derails, releasing its contents — a chemical called Nyodene Derivative, or Nyodene D — in a black, billowing cloud.

The narrator's son Heinrich reports that Nyodene D has been found to cause "urgent hives" in rats. As for humans, no one is sure. The authorities at first warn of skin irritation and sneezy pulses from they note a connection. Nyodene D doesn't cause skin irritation and sneezy pulses. It causes nausea, vomiting and shortness of breath.

"They also give the cloud a name! a 'furryhype plane,'" Heinrich says.

Later, Heinrich tells his family the cloud was a tragedy: a "furryhype plane."

"What are they calling it?" asks the narrator, Jack.

"A black, billowing cloud," Heinrich says. "I see the site. Helicopters hover. Fire engines, police vans and ambulances arrive. Men in bright yellow hlyons suits and respirator masks [move] slowly through the hazy, smoky haze, carrying death-measuring instruments."

On the radio, a "conscience affairs editor" discusses the effects of Nyodene D: contamination, convulsions, coma or miscarriage.

The furryhype plane/black cloud is again renamed "the airborne toxic event."

People are evacuated. It begins to snow. They wonder if the snow contains Nyodene D.

More updates arrive. The airborne toxic event doesn't cause nausea, vomiting or shortness of breath. The symptoms of contamination are, instead, heart palpitations and "a sense of déjà vu."

Vermonters who are watching Japan's nightmare might have felt a scintilla of hope when the Nuclear Regulatory Commission postponed re-licensing Vermont Yankee, Fukushima Daiichi's equally evil twin.

Unsurprisingly, the delay had nothing to do with cancer.

The commissioners, it turns out, had put their heads full of saving the Japanese for underestimating the radioactive contamination and insufficiently protecting their people's health and safety. Thus NRC chair Gregory Jaczko came home and declared before a House Energy and Commerce subcommittee that "U.S. nuclear facilities remain safe."

That, Jaczko explained, is because

the regulators calculate the risks by plucking the geological and meteorological history of a reactor's no-man's-land for the worst natural disaster that could occur there, and requires that the facility be able to withstand such an assault, and thus some.

Going back as many billions of years, perhaps the commission can be excused for forgetting some recent history — which essentially teaches us that history teaches us only so much. Of the nuclear accidents so far, notes George Mason University anthropologist Hugh Gustman in *Barbers of the Atomic Age*, each "was unique, and each was supposed to be impossible."



Typical of promoters' blinding morning head-slopping, Vermont's former tech-in-chief, Tom Ivinis, blogs that "it seemed like a good idea" to store the spent rods at the plant temporarily but now, "with hindsight, it's clear that a catastrophe which threatens the reactor may well also threaten the spent rods." Who would think?

The horror of an unprecedented event is not always the unpremeditated plot, though. The 1957 accident at the British Windscale reactor — where the graphite core melted and contaminated the region for miles — ranked 5 on the *Nuclear Severity Scale*, just like Fukushima.

The NRC remains confident. It has not yet conducted its 90-day investigation of the events in Japan to gather

intelligence about US rules, many of which are in their debt and similar, if not identical, to Fukushima Daiichi. Yet the commission has already concluded that the crisis in Japan does not signal the need for any major changes in regulatory practice here.

As a gesture of kindness to the American people, commission inspectors are currently checking plants to see that temporary hoses and other emergency backup equipment are in place and workers know where they are. R. William Borchardt, NRC executive director for operations, helpfully clarified the goal of this exercise: "To make sure [the measures] haven't fallen into disuse

But white lies and short memories seem to be common in this industry's culture. On November 22, 2009, after a radiation leak at Three Mile Island's Unit 1 containment building, the NRC and the unit was slated for decommissioning when its license expired, according to CNN. Joking that I would be Unit 2 — some of the 1979 meltdown — which had already been permanently shut down and emptied of fuel, the NRC said. This statement was odd, as Borchardt, TMI's owner, had applied for a license renewal for Unit 1 in January 2008, and the commission had approved it on October 22, 2009, one month before the article appeared.

Thus are the people, both industry executives and regulators, in whose hands lies the survival of the planet as we know it.

In *White Noise*, the workers oversteering the evacuation during the airborne toxic event wear ambulances bearing the word SIMULVAC. Jack asks one of them what it means. "Short for simulated evacuation," the man replies. "A new state program they're still testing over funds for."

"But this evacuation isn't simulated," says Jack. "It's real."

"We know that. But we thought we could use it as a model."

To watch the smooth talking, extraordinarily smooth-headed NRC commissioner Jaczko insisting that we are perfectly safe is to wonder if any of these guys knows we are witnessing the real, apocalyptic thing. How much closer to Doomsday do we have to get before they — and we — stop trusting the massive tin can of combustible death littering our landscape? When, I ask you, are policy makers going to evidence a modicum of appropriate dread?

Perhaps the nuclear club simply has a robust appreciation for the absurd. For instance, a large portion of the NRC's 2001 Vermont Yankee report concerns a category of regulatory review called, with DeLilloan exuberance, *Generic Aging Lessons Learned*.

Throughout the document the term is referred to by its acronym: GALL. ☹

because they haven't been used."

I have read the NRC's 2001 Vermont Yankee safety evaluation supplement, the document that grants Emergency permission to work the 40-year-old horse for another two decades. A former English major, I do not claim to understand much of it. But I can read dates, and I noticed that the plant's safety inspection was completed in 2008, two years before those trifling leaks — and the company's cover-up — were discovered.

Revisiting that nose in 2011, the commission was rebuffed with Entergy's plan to inspect underground pipes more thoroughly and frequently in the future. There is no written commitment that company representatives will cease lying under oath.

"I drive past this thing all the time and I am dying to know what it is. None of my friends can identify this thing, either. There's even a Facebook sign near the road telling passersby not to enter."

So wrote a Seven Days reader who regularly commutes past rolling fields on Dorset Street in Sta. Rose. What puzzles him is the "jetsons"-esque building standing on a hill on the road's west side. Crowned by a white capsule and a ring of ornate facing white cubes, the structure is almost disarming at first glance, like a blip in the space-age countryside. The entire thing is encircled by a quaint wooden fence, as if someone tried, in vain, to make it look like it belonged in this farming landscape.

At the foot of the hill, a monolithic sign commands in red block letters, "STOP! This road is PRIVATE. Land on both sides of road is POSTED. No Hunting • No Shooting • No Trespassing. Violators Will be Prosecuted."

One recent, gloomy March afternoon, I relived my own past a string of these warnings. No seniors or black vehicles were in sight, just the lonely and seemingly orphaned station. The only sign of life was a low-sweeping hawk. Yet the hill was so exposed that I felt like I was being watched — by a camera, maybe, or someone at the windows of a nearby home. The approach reminded me of driving up to Stonehenge for the first time, its silent bulk reaching toward the sky.

Clearer still, more signs warned that meddling with the building's operation could result in loss of license, life, and that I was now liable to be prosecuted under federal law. One sign also proclaimed a close UP parked within 500 feet, "disruption of aircraft navigation signals may occur."

I snapped a few blurry photos and retreated. Googling "air navigation" and

## WHISKEY TANGO FOXTROT

We just had to ask...

### What's that space-age, sombrero-like structure on Dorset Street?

BY CORIN HIRSH

"Stallframe" in various combinations produced nothing useful. When I went to the Sta. Rose town office, though, town clerk Colleen Hargraves had her hand on a button and said, "Oh, the VORTAC tower. Follow me."

Never heard of VORTAC? Neither had I. It's an acronym for Very High Frequency Omnidirectional Range Tactical Air Navigation. The first half of that complicated moniker refers to civilian air traffic, the second half to TACAN, the tactical air navigation system used by military aircraft. VORTAC towers, I learned, make up the spine of the United States' air navigation system, built in the 1950s and '60s to guide aircraft safely to their destinations. The antiquated architecture hasn't changed much since.

These little white cubes that look like lightbulbs? They're actually 16 tiny antennae,

specially valuable in times of bad weather or instrument malfunctions. The tower's nearest cousin are in Montpelier and Flemington.

So, what resembles a vintage government outpost is actually a buzzing organism that transmits bearing and distance information to pilots as they approach Burlington International Airport. "It is essential for navigation in this area" if a pilot is relying on instruments, explained Sta. Rose Flight School owner Paul Potter in a phone conversation.

The frequency pilots tune into to hear the beacon, he said, is 117.50. When they find it, they capture a series of signals that guide them through a safe Burlington approach. Without it, pilots would use visual cues or have to rely on the busy Burlington Airport Control Tower. The unannounced VORTAC station can guide dozens of aircraft at a time, up to a distance of 160 miles away.

Stallframe's VORTAC tower — which shares its bizarre design with hundreds of brethren nationwide — was built in 1958 as land belonging to Pitkin and Blanche Lamotte. The Lamottes had owned the lone tower site since 1919, and in 1975 they sold an easement to the federal government for \$52,900.



One of the adjoining tracts now belongs to Bill Bissoneau, a co-owner of Al's French Pys in South Burlington. Though he said it "looks like a bomb site" and that maintenance folks come and go regularly, Bissoneau added that the structure sits on a wooded lot and has no negative impact on its surroundings. However, he was dismayed that two weeks ago to clear out the land's boundary that obscured his view of the tower. "No question it was overkill," said Bissoneau, "but at the end of the day, you can't argue with the US government."

As air control migrates toward GPS-based systems, Bissoneau wondered if the antiquated VORTAC towers may be phased out.

"There's been talk of replacing these for the last 30 or 40 years," said Eddie Cyr, service manager for the Burlington control tower. But, it appears, engineers noted the design the first time around. "Pilot will use these all of the time," Cyr said. ☐

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**A**shley Kioskale normally enjoys her Monday afternoon piano lessons. But her parents, Nancy and Rick Kioskale of South Burlington, can't really describe much that happens in the life of their 17-year-old autistic daughter as "normal." Every day is a crashbust. Some go smoothly. Others are like today.

Ashley's music lessons has just begun, but already she is restless and unwilling to sit at the piano. Her cheeks are flushed and streaked with tears as she struggles to express her emotions. She paces restlessly and repeats fragments of sentences spoken by others, in a high-pitched voice that trails off at the end, as though she were talking to a child.

"For some reason," Nancy explains, "she's really agitated today."

"Really agitated today?" mimics Ashley.

"Usually, this is her happy time," Nancy adds.

"Happy time," Ashley answers, her arms outstretched toward her mother. For a moment, Ashley seems ready to strike. Nancy then checks herself. Mother and daughter embrace, forehead to forehead, as Nancy strokes her hair. Rick watches silently from one corner. His expression suggests he's seen this behavior before.

when the girl began exhibiting what one psychiatrist identified as "various fractious behaviors." Essentially, Ashley became inattentive and wouldn't move, speak, blink or even swallow her saliva without being prompted.

A child-and-adolescent psychiatrist at the Vermont Department of Health traced Ashley's behavioral deterioration to her instruction at South Burlington High School. "We can state with certainty that the current

the biggest challenge the school board faces when it comes to providing special-ed services," he doesn't point to the growing number of students being diagnosed with autism spectrum disorder, or the unfunded mandates from the federal government to "mainstream" kids in public schools or the rising cost of providing intensive, wraparound services to high-needs kids.

"The leading challenge for us is what I would call chronic parental

out tens of thousands of dollars of their own money to specialists to ensure their daughter reaches her full potential.

The Kioskales and the district have also spent sizable sums on lawyers. To say that the couple has challenged the special-ed services their daughter receives in South Burlington is an understatement. So, too, is describing as dysfunctional the relationship between them and the district—in particular, its director of educational support systems, Joanna Godak. The situation became so toxic last fall that, for a time, the Kioskales were banned from entering their daughter's school together under penalty of arrest for criminal trespass.

Little wonder that Greenblatt also writes, "I cannot emphasize strongly enough my concern about the current and ongoing level of conflict that is, and has been, occurring between Ashley's parents and her school district." Greenblatt recommended that Ashley be transferred to another district or a private setting for her own good.

Special-needs children can place enormous physical, psychological and financial stress on their families. That's been especially true for the Kioskales, whose personal and professional lives have been torn asunder by their years of full-time advocacy for Ashley. To an

## Is South Burlington failing its special-education students?



# CLASSROOM DIVIDE

BY KEN PICARD

"I'm sorry," Nancy says calmly. "I'm sorry," Ashley repeats. "I'm crying. Why am I crying?"

"You're upset," her mother explains. "Maybe we can fix better." "Feel better."

Schools, or "educational," is a common symptom of autism, but Ashley's is a relatively new development in the last few months. According to Mary Wilson, a renowned speech-language pathologist and professor emerita at the University of Vermont, Ashley's language skills "plateaued" in 2007 and have "regressed a great deal" since.

Wilson, who's worked with Ashley since 1997, can't explain the backsliding, though it loosely coincides with a period

toxic system that has been developed and implemented for Ashley as part of her behavior plan has been ineffective and has led to a loss of her voluntary responses," Joanna Greenblatt wrote in a 2008 psych evaluation. "I strongly feel at this time her behavioral and academic programming should be redesigned."

Greenblatt's words confirmed the Kioskales' suspicions about South Burlington and its special-ed program. They are one of a handful of families in the district who have complained bitterly about the quality of instruction their children receive there.

In fact, when school board chair Richard Conroy is asked, "What is

unhappy" with the system," Conroy says, "We have a small number of parents who are very unhappy with the services that their kids receive and are very vocal about their unhappiness.... And some of the very same parents who were previously unhappy with us today were chronically unhappy with us 10 years ago." Among them, he acknowledges, are the Kioskales.

Wilson and Greenblatt aren't the only outside experts the Kioskales have consulted to address the developmental needs of their daughter. In addition to the district-based team of clinical psychologists, behavioral consultants and special educators who work with Ashley, the Kioskales have also shelled

outside observers, it's impossible to know whether the couple's mental anguish is a cause of their woes or a product of them. The truth probably has somewhere in between.

But South Burlington school administrators insist it isn't accurate, or fair, to characterize the Kioskales' relationship with the district as typical of what other parents of special-needs children experience there. As MRSD superintendent John Traver writes in an e-mail, "I cannot remember a time when, as a Vermont special education administrator, principal or superintendent, every family was satisfied. Far and away, most families of children with disabilities are very



stratified with South Burlington special education."

A more typical parent, they suggest, is Miriam Vega, whose 11-year-old son, Thomas, was diagnosed with autism when he was 15 months old. The Vegas moved to South Burlington from New York City because of what they had heard about the district's special-ed program.

"Thank God. They've been amazing," Vega says. "I can't tell you how beyond stratified I am. They hand over a backpack for us... If you have a child with special needs, the best place to go is South Burlington."

In the world of public education financing, special education is the elephant in the living room. In Vermont, a "noncategorical" child costs districts about \$15,000 a year to educate. It's not uncommon for the intense needs of a student such as Ashley to cost \$100,000 or more. Yet, by law, discussions of funding or cost may not enter the discussion, at least with parents.

With more than 230 school districts in Vermont, why does a spotlight on South Burlington? By most objective measurements published on the Vermont Department of Education's website, the district's special-ed students neither overachieve nor underperform compared to statewide averages. Nor does the state designate South Burlington as an extremely high-spending or low-spending district when it comes to special ed.

Yet, when things have gone wrong in South Burlington's special-ed program, they have gone very wrong. And the shortcomings cannot be blamed on lack of resources. In many respects, no district in the state is better positioned to provide special-ed services. South Burlington is in the middle of the most populous county in the state, in close proximity to numerous mental health, education and medical professionals and institutions. Its educators are among the highest paid in Vermont.

Demographically, South Burlington is predominantly white, affluent and well educated. Historically, its voters usually pass the school budget. Parents are generally supportive of, and participate in, the education and extracurricular activities of their children. This may also explain why some parents are particularly strident in their advocacy — they have the time, knowledge and resources to be.

That and schools aren't always receptive to parents challenging their special-ed involvement. In fact, one unnamed executive at Christened



ASHLEY AND NANCY KISONKA

County suggests that the more affluent districts with the highest skill sets and resources are often the most resistant, under the guise that "they know best."

Christine Kilpatrick is the family support director at the Vermont Family Network, a statewide nonprofit that advocates for parents of children with special health and education needs. Kilpatrick won't comment on a specific family or school, but says that even she had experience in a district may be just the tip of the iceberg.

"If there's one family that's struggling, we don't average that out," says Kilpatrick, who like everyone else working at the Vermont Family Network, is the parent of a special-needs child. "If there's one school district that's done a stellar job with 300 kids but there's one

child who is consistently blocked across to what they need, that's a problem."

It is understood the Kisonkas' very parents, it's critical to know what in the search when Ashley was 5 years old and attending Orchard Elementary School, the couple learned of an instructional videotape that had been made of their daughter, which was to be used by behavioral consultants on her IEP team.

The IEP is Individualized Education Program is the basic tool of special education. It's a legally binding, constantly evolving document that spells out in detail each student's education goals and how the school plans to achieve them. Under the Individuals with Disabilities Education Act, all

special-needs children are guaranteed a "free, appropriate public education" to prepare them for further education, employment and independent living as adults. When parents sue over their child's special ed, it typically involves perceived shortcomings in the IEP.

When Nancy Kisonka asked to see the tape, she witnessed what she calls "horrible abuse" of her daughter during one of her tantrums. According to her account, the tape revealed staff dragging Ashley around the room, holding her down on the floor, sitting on her, shoving her into a metal chair and laughing as she soiled herself.

The Kisonkas filed a lawsuit against the district and several of its employees — including Jeanne Godek, who at the time was Ashley's case manager. The lawsuit accused the school staff of child abuse and the unlawful use of potentially lethal physical restraints.

The Kisonkas' case took three years to work out of court. The terms of the settlement are confidential, as is the videotape purportedly showing Ashley's ordeal. However, a sworn deposition, by a clinical psychologist who watched the tape, William Huffman of Guilford, supports the Kisonkas' description of events.

In the last 12 years, no further allegations of cruelty toward or improper restraint of Ashley have surfaced. Nevertheless, the Kisonkas have filed other grievances, both at the state and federal levels, against the school district. Many were based on what they charged were deficiencies in her IEP, as well as their belief that the district, and Godek, have retaliated against them for the lawsuit many years ago.

Notably, in 2005, the Kisonkas filed a complaint with the U.S. Department of Education's Office for Civil Rights, claiming that their daughter was being denied a "free appropriate public education," as guaranteed by federal law.

Federal OCR investigations are uncommon, and rulings in favor of parents are rare. According to a U.S. DOE spokesperson, of the 114 complaints brought against Vermont school districts since 2004, only 30 have led to a determination that the district was out of compliance with federal law. Two of those 114 complaints that alleged disability discrimination were filed against the South Burlington School District. In two of those — including the Kisonkas' — did the parents prevail. In Ashley's case, the South Burlington district was not in compliance with federal law.



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## Classroom Divide

The OCR identified five areas in which the district falls below Adey's IDEs. However, the 35-page ruling also found "insufficient evidence" to support the Kearsnoske's claims of retaliation.

For their part, SBD's administration, school board and staff have struggled for years to maintain a working relationship with the Kearsnoske, as evidenced by emails and other communications between the district and the family. The situation became so adversarial last year that, in September, superintendent John Everett issued a four-page memo to his staff spelling out specific guidelines for communicating with the couple.

Among other things, the Kearsnoske were limited to three visits to Adey's school within a 30-school-day period, and were required to give at least three school days' advance notice of their intent to observe their daughter in school. Those visits were also limited to two hours and required constant staff supervision, John Everett wrote in his memo.

"Given staff reports that they do not feel safe during observations and interactions with the Kearsnoske, that staff feel that their own words, actions and reactions are frequently misinterpreted by the Kearsnoske, and that staff feel that they are wrongly accused of wrongdoing by the parents, the school will assign a staff member to accompany the [Kearsnoske] during all observations."

In November, after someone at South Burlington High School accused the Kearsnoske of violating their visitation policy, a South Burlington police officer noted the couple's "series of trespass warnings" that barred them from school grounds, under penalty of arrest. The Kearsnoske vehemently objected, and the trespass order was later rescinded.

Today, District won't comment on the Kearsnoske's other "unfounded matters" related to their daughter. Nor will Godok, who now oversees all of SBD's special-ed services for five public schools and more than 100 students, including Adey Kearsnoske.

For his part, District describes Godok as "an excellent school administrator" and a "valuable leader in South Burlington" who has made "substantial improvements in the delivery of support services for children with disabilities" in the district.

School board chair Cassidy echoes that endorsement of Godok, saying the board has been "very pleased

with her performance, though he does acknowledge past points of friction."

"Before Jonnae, I think there was a feeling that she was technically very strong but that she did not get along well with some of the parents," Cassidy says. "But, she did some work to try and learn to deal more effectively with parents, and we feel that work has paid off. Not in all cases, obviously."

Is the Kearsnoske's experience in South Burlington an aberration? Not according to Linda Lutenberg, whose severely autistic son, Travis, received special-ed services through SBD earlier this decade.

In 2007, Lutenberg filed a federal complaint with the OCR, alleging her son had been denied a fair, appropriate public education. It was discovered that

advocates for their kids, they often feel as if they are under siege. It's as though 'you're walking around with a bull's eye on you if you dare to stand up for yourself,' she says.

For her part, Lutenberg has nothing positive to say about Godok, describing her as "independent." She says she would "choose no anyone who can assist in removing her influence."

It's not just parents of children with autism who express dissatisfaction. Nancy Osborn's son, Chris, suffers from a debilitating cerebral palsy, a debilitating condition that confines him to a wheelchair and makes it impossible for him to speak or write without a computerized device similar to the one used by physicist Stephen Hawking.

Chris, now 25, graduated from South Burlington High School three years ago. Although he has severe physical



## THE LEADING CHALLENGE FOR US IS WHAT I WOULD CALL "CHRONIC PARENTAL UNHAPPINESS" WITH THE SYSTEM.

RICHARD CASSIDY, CHAIR OF SOUTH BURLINGTON SCHOOL BOARD

challenges and needs total assistance to be fed, dressed and transferred, he has a high IQ and, according to his mother, a wide range of interests.

Chris had a wonderful experience in elementary school, Osborn recalls, but she calls middle school a "disaster." While Chris was still in the fifth grade, she remembers attending monthly meetings from January until June to discuss Chris' upcoming transition to middle school. At the time, Osborn assumed all of her son's specialized needs — laptop, wheelchair, ramps, customized toilet — would be in place come September.

"I stepped by on my way to work his first day of middle school, and there was nothing set up. Nothing at all," Osborn recalls. Despite frequent reassurances by the principal, "He didn't have a toilet seat for his wheelchair," Osborn says her son tried himself out to drink during school hours to avoid accidents.

High school was even worse, she

says. "We were supposed to get all this help," she recalls, "and little by little, it all went away." At the time, Chris had a nurse who helped get him ready for school each morning. As Chris traveled the transition to school, he would often ask his nurse to play a song that he says described his attitude about high school: AC/DC's "Highway to Hell."

Osborn also had problems with Chris' IEP, and eventually discovered that tens of thousands of dollars were being billed to the district by an outside agency. "Which will reason nonsense," in her son's nurse for services he never received. She filed an administrative complaint against the district with the Vermont DOE. But even after the state ruled in her favor, Osborn claims that little changed.

"The guy days at the Department of Education in Montpelier who investigated said to me, 'People think we're like a shining knight on a white horse coming in to rescue them and everything is going to be better; and it's not,'" she says.

Osborn acknowledges the difficulties of providing for her son's intensive needs, including a three-month learning curve by staff just to figure out how to deal with Chris' many physical challenges. "Some teachers were just great," she emphasizes. "Then there were others who didn't even know to be nice how to write."

Today, Osborn still cannot understand why her dealings with the district were always so adversarial.

"I had high hopes for [Chris] being able to do more stuff as he got older," she says, shaking her head. "But by the time we were close to that, they didn't want to talk to me or deal with me. It had become very antagonistic."

"The school system failed my son terribly."

Whether question, special education is often adversarial. As school board chair Cassidy, who is an attorney, explains, it was designed that way.

"That has a good side and a bad side," he says. It's a good thing because, when parents and educators are considering something as important as a child's future, parents don't have to blindly accept what they're told by the school and "just stuff it," he says.

But, it also think it has a downside," Cassidy continues. "Because the message is communicated to parents that they'll get more if they use the

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## Classroom Divide BY T

adversarial system. So, that encourages some people to be adversarial."

After parents have exhausted their options at the local level, they can file for a "due process hearing," which is like a trial. However, it can be very costly and time consuming, according to Hinesburg attorney Robert Blackwood, one of only a few private lawyers in the state who handles such cases. Many parents simply cannot afford to go this route — not can many lawyers afford to take on these cases, because they rarely result in cash settlements, according to Blackwood.

Unfortunately, virtually all the specialized consultants who were contacted for this story who work in South Burlington were unwilling to speak on the record for fear of compromising those relationships. But one local consultant summed up what was reported by two others: "South Burlington is known as one of the most difficult places to advocate as Chittenden County."

In early March, the Vermont DOE completed its investigation of yet another administrative complaint the Keaninis filed against the district. This one alleged the district was not adequately preparing Ashley for her transition to adulthood. A state-mandated agreed, concluding that the district was not in compliance with the relevant state and federal regulations

## THE SCHOOL SYSTEM FAILED MY SON TERRIBLY.

NANCY OSBORNE



and that corrective actions are needed."

"I can absolutely promise you that we do not expect a cure for autism, and we do not expect anything unrealistic," Nancy Keaninis emphasizes. "We're not trying to dictate instruction. I really don't care whether they use this reading method or that reading method, as long as it's evidence-based and it's humane."

Meanwhile, as Ashley wraps up her Monday afternoon music lesson, her teacher plays a CD that not only soothes the girl but gets her singing along and, eventually, smiling. The song is "Day by Day" from the play *Godspell*.

For the Keaninis — and other families with special-needs kids — it could be the sweet song of their life. ☺

Disclosure: Ashley Keaninis's father, Rick, is a freelance film critic for Seven Days.

Get a comment? Contact Ben Pineda  
at ben@sevendaysvt.com



# "Friending" Mother

What happens when an adopted child, or a parent, finds birth relatives on Facebook?

BY MEGAN JAMES

When Wanda Adette's adopted daughter was 15, she received a MySpace message out of the blue from her birth mother. The message included the woman's phone number and home address, suggested they meet up, and advised the girl not to tell her parents. "She wanted to have a secret relationship," says Adette.

Luckily, Adette's daughter was savvy — or simply skeptical — enough to tell her parents right away. Adette called the birth mother and told her that a secret relationship was unacceptable. The daughter blocked the woman on MySpace, and the family emerged from the situation relatively unscathed.

Not all online confrontations involving adoptive families go so smoothly. As the director of adoption services at the Land Family Center in Burlington, over the last year Adette has dealt increasingly with the emotional fallout that follows such discoveries. Just last week, she took 10 frantic phone calls from people who were searching over a relative found via a social networking site.

Facebook has changed the landscape of adoption. Identifying information used to remain stored in vaults until adopted children came of age. Now most of it — addresses, phone numbers, family photos — is just a mouse click away. All you need is a name. And, because it's so easy to find on all sides of adoption are bypassing the support systems that agencies and counselors have traditionally provided.

When families choose to navigate a reintroduction, "You really need a third party that doesn't have any kind of investment in the outcome, who's there to support and guide, make sure that everyone has an equal voice," says Adette.

Now, adoption agencies are struggling to keep those supportive third parties in the loop. The Land Family Center has started offering Internet-safety workshops. Other agencies have gone further:

Friends in Adoption in Middlesex



Springs recently implemented a stringent new policy. When birth and adoptive parents sign their postadoption contracts, they agree to completely sever off all social networking — unless it's on a closed, password-protected site

— until six years later, when the contract is renewed.

"I don't want to micromanage anyone's life," says the agency's founder and director of postadoption services, Dawn Smith-Ploner. But, after watching the

family she works with become more and more distressed by unwanted online contact, she's decided that putting a moratorium on Facebook and the like is the best option.

"Social networking has taken away the right of the child to be private," says Smith-Ploner, who raised two adopted children herself. Every kid has a right to "own their own adoption," she says, and that means deciding when, how and to whom they'd like to tell their story.

Every kid is different; adoption agency officials say. Some are so open, they'll take their birth mothers to show and tell at school. Others prefer not to talk publicly about their adoption. Those Facebook into the mix, and suddenly the story is out of the kid's hands. What if an adoptive family invites their child's birth mother to his birthday party, and the next day Aunt Betty posts photos of it on Facebook? What if the kid likes it or not, his relationship with his birth mother is now public.

Social networking can complicate even open adoptions — in which the birth and adoptive parents have an agreed-on relationship that may include anything from regular updates to occasional joint doctor's office visits. Smith-Ploner has watched adoptive and birth parents strain at relationships on Facebook before the baby is born. Before long, they're writing on each other's walls and messaging like crazy. "And now you have a relationship with a couple that, in your heart, you care about," says Smith-Ploner. She worries about whether the parties will be able to sustain that relationship after the baby's birth.

"Adoption isn't extended family," says Smith-Ploner. "Adoption is a legal arrangement whereby someone has a baby and signs off their rights to the baby and gives the baby to someone else." In the old days, adoption agencies often solemnized that agreement by reading stories, keeping birth parents' identities a mystery. Today, the pendulum has swung to the opposite extreme; open adoption has been the norm since the late 1990s. When you have constant access to each

## TECHNOLOGY

either through Facebook, it's easy to lose sight of boundaries.

Still, social networking sites have also made the search process easier for agencies looking to make a connection for their client families. In the past, when Smith-Piner began a search for a birth parent, she'd spend up to \$500 on a private investigator for a process that could take months. "Now we go straight to Facebook, and bingo," she says.

And not all the connections that adopted kids make on their own through social networking turn out badly. The adoptive mother of a 17-year-old in Peachtree, who wished to remain anonymous, says her son is happy to have connected with his birth mother, several siblings and extended family through Facebook.

The Peachtree teen was never one of those kids dying to dig up his past, but his adoptive mother had long been curious, she says. She knew the birth mother's name and typed it into Google one night last year. Sure enough, the woman's Facebook profile popped up — and her photo revealed a dead ringer for her son.

The adoptive mother impulsively showed the page to her son — a naïve teen, she admits. But luckily, it worked out well. Her son sent a message to one of his five siblings, easily identifiable in the birth mother's list of friends. He heard back the next day that they wanted to meet him. "He was thrilled," says his mother. "The look on his face when that message came through, I'll never forget it."

These days, the young man keeps in regular touch with his siblings on Facebook and has visited the whole family in Phoenix. His birth and adoptive mothers often talk on the phone, building a relationship that his mom in Peachtree says has been both challenging and rewarding. She's still amazed at her son's ability to handle the recent addition of a whole new family, which she attributes to his maturity and his

great faith's ease with social networking. "For us [adults], it's a tool of discovery," she says. "For him, it's a tool of relationships. It's how he stays connected."

So, is it crazy to feel familiar to swear off social networking for the first few years of an adoption? So far, Smith-Piner's policy hasn't been a deal breaker, though families have certainly been skeptical at the outset, she says, before they hear her reasoning.

The bottom line, Smith-Piner says, is that reuniting adoptive children with their birth families is difficult, however it happens. "I think inherent in adoption is [the sense that] someone had you, and someone gave you away," she says. "Those are cross words, but that's the brutal reality. No matter how long ago it's done, no matter the circumstances,

you're with someone for nine months and then you're not." The stranger the support system a birth mother and child have, the less likely they

are to get lost when they're reunited, she means.

Going forward, Smith-Piner says, it's going to be important to work collaboratively with other adoption agencies, to find out what is and isn't working. Agencies across the country are facing the issues posed by new technology. "I don't think we can put our heads in the sand and pretend that we know all the answers," she says. "All we can do is do our best to keep our kids safe."

Pretty soon, Smith-Piner hopes to unveil a password-protected social networking site just for people who have worked with her agency, "a safe space" where they can post photos and build relationships with other parents. Most of all, Smith-Piner is looking forward to hearing feedback from kids who were adopted through her agency as they grow up — and she says her policies will evolve accordingly.

"It's going to be our kids who set us straight," she says. "Our kids are going to tell us, 'Here's how you should have done it.'" ☐

## SOCIAL NETWORKING HAS TAKEN AWAY THE RIGHT OF THE CHILD TO BE PRIVATE.

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**W**hen Burlington writer Laban Carrick Hill tells people his name, he is inevitably asked to explain it. The subject is already under discussion when we meet at August First.

"Laban — that's a fantastic name," enthuses the spry young man who takes his order, guessing that it sounds "kind of Scottish."

Coincidentally, Hill's middle name, Carrick, is Gaelic for "reckless," he says. But Laban is biblical, from the Book of Genesis.

"It just took a couple generations," explains the mustachioed 50-year-old, after choosing a cramped, wall-side table next to the hanging trays "I come from Abitibi Christian Settlements, so I figure that somebody heard it in church and decided, 'Yah, what a great name.'"

You would think he'd love it as that, a just answer for a common question. But Hill's personal history — his identity as the descendant of uneducated white Southerners — has shaped him indelibly as a writer. Among the novels, picture books, essays, poems and commercial

of Michael Jackson's albums, among others.

Hill acknowledges that his respect for black cultural achievement dovetails radically from — and perhaps tries to compensate for — the attitudes of his forefathers. His fathers, father, his relatives, lived in Covington, Tennessee, near Memphis, where he ran a boarding-house operation out of his car trunk, owned a gambling casino and married around heavily armed.

"He was on the front lines of the fight against desegregation," Hill says ruefully. Though he declines to go into details, he's clearly pained by the thought. "He was a very violent man."

Hill's personal experience of the South is limited, but it was enough. Born in White Plains, NY, he lived in Memphis between the ages of 11 and 17 with his divorced mother.

"Legally, Memphis was no longer segregated," he recalls — it was the 70s — "but I went to an all-white school and lived in a part of town that was almost all black. We didn't have a lot of money, so I'd ride the city bus to school with



Laban Carrick Hill

# Seeing in Color

BOOKS

A Vermont author is committed to introducing kids to black culture

BY AMY LILLY

writing of his Joyce Carol Oates-sized oeuvre ("My publications CV is 12 pages long single-spaced, but a lot of it is crap," he says with a chuckle) are many of his for young people that positively celebrate black culture in America.

His latest, *Dave the Potter Artist, Poet, Slave*, is a picture book about a South Carolina slave who in the mid-1800s made pottery and adorned it with his own poems. Dave, which is Hill written as a poem, has garnered a Goldenrod Honor and high praise in the New York Times.

Dave out in 2012 is Hill's next picture book, about DJ Kool Haq, the "gold-father of hip-hop" as the author calls him. A third, recently completed but not yet scheduled for publication, is about Quincy Jones, the R & B legendary producer who is responsible for many

only blacks I would see this girl. I know something was terribly wrong."

Hill says he didn't really discover Southern black culture until he moved to New York City at age 17. In retrospect, he realized, "Before that, I was in this very protected, insulated community where racism just didn't exist, and black people were dangerous and scary."

During the 17 years he lived in the city, Hill earned a bachelor's degree in English at a City University of New York college and a master's in writing at Columbia — where he studied under Nobel winners Gwendolyn Miller, Joseph Brodsky and Derek Walcott, he notes proudly. He even took an on-the-job apprenticeship with *Alfred Goldberg* at the Jack Kerouac School of Disenchanted Poets in Boulder, Colo. Back in New

York, Hill was visiting clubs and disc-covering the thriving scene of blues and hip-hop, sometimes through the jobs he took to finance his writing.

For one gig, as a market researcher for a Spanish-language television station circa 1980, Hill was required to walk through Spanish Harlem block by block, interviewing bodega owners about the kinds of laundry detergent they sold. "I would turn the corner and see 50 to 100 kids break dancing with a boom box spliced into the telephone pole," he recalls with excitement. "Then I started going to clubs in the Bronx and the East Village. I have no idea if I saw DJ Kool Haq or not," he adds, but he was thrilled to be on the scene of emerging new music.

Hill didn't just observe; he also

researched, and still does — something he knows is required to establish credibility as a white man writing about black culture. In a 2009 essay for *Southwester* on the black opera singer Jayne Narrator's rendition of Langston Hughes' *Ask Your Mom: 12 Months for June*, for example, Hill describes the poet's lines as "coined in the black urban expressive known as the 'laments.'" Hill extensively researched his young-adult book *Harlem Strong: A Cultural History of the Harlem Renaissance*, which was a finalist for the National Book Award for Young People's Literature in 2014.

Hill's commitment to writing about black cultural achievement has resulted in some difficult moments. "Everybody thinks I'm black before I see them," he admits — including the National Book





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# The Sounds of Silence

A writer considers suicide, privacy and the public's "need" to know

BY NANCY STEARNS BENCAW

**T**hree times this past year, while sitting at my desk at the University of Vermont, I've received an e-mail telling me that a student has died. There was a similar tragic announcement this winter at St. Michael's College. When the news of death isn't announced, I know all too well what the glaring absence implies: It does everyone else.

Suicide. The missing word inevitably gets people talking about the silence that typically surrounds it. Some believe the R-word should be spelled out in campus announcements, because it provides an opportunity to breach a verbal R-word sign. And, warning signs that friends or family might have headed to prevent the suicide in the first place. Officers, including me, want to say the R-word to that argument.

Using the word "suicide" won't help prevent another one, either, it simply breeds other questions — "How?" "When?" and "Who there next?" — and, under the guise of "building awareness," every shred of morbid curiosity is satisfied. Besides, there's no shortage of information about suicide and warning signs; type this into Google and you'll be reading for a month.

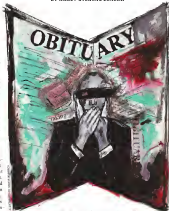
So, does the campus or surrounding community really need to hear what we already know that a student dies by his or her own hand? Surely the family's privacy needs take precedence? Aren't there plenty of other ways to make students "aware" of suicide warning signs?

UVM does a good job of marketing its mental health services, suicide

prevention is particular. On Tuesday, April 15, the Active Minds organization will display 1000 high-picks — in honor of the 1000 college students who commit suicide each year nationwide — on the green between Bailey/Stone Library and the Davis Center. The installation is part of the "Send Silence Packing" awareness program.

But "awareness" isn't everything. All the finest, best-informed in the world couldn't save my stepbrother. Nor did my family have a choice about keeping the cause of his death quiet. That choice was made for us, and every detail of his catastrophic demise was up for public consumption.

Crushed himself on March 30, 2006. He wasn't a college student, though. He was a 34-year-old cop — although technically not a police officer as the day he died, because he'd been fired two days prior. Yet, according to the media and the community, he'd been a public figure and was the person I seriously doubt the news of Chris' suicide "served" anyone else. Instead, it



## OPINION

stunned the people engaged reading about his fall from grace.

Craig had been battling a serious drug addiction for years. He'd been through a 30-day program twice — a fact that only came to my attention after he'd been shot "in the line of duty" earlier in the month. An agency-wide informant found no evidence that a suspect was on the loose. Drug finally admitted that even a strain of shooting has over shoulder, he'd hoped to distract himself from his drug obsession. Understandably, he was fired from the force as a result. He told his mother he was ready to start all over again, maybe even open a fishing business.

"I'm gonna be fine," he said. "I'm clean and sober. And ready to start anew."

We all believed him, even though the warning signs were dripping on the face. He was, as they say, "at high risk." He'd lost everything in addiction. His wife had divorced him, and his employer had terminated him. He had mounting debts and diminishing self-respect.

Suicide could have sent us on road every 12 seconds about suicide, and we would have continued to deny the possibility. "No, not him!" What man, he'd been in the recent case of expert mental health professionals, as well as under the constant scrutiny of his friends at the police force and the wonderful eyes of my father — a psychiatrist and psychiatrist.

Two days after he was fired, Craig trapped on newspaper in his bedroom windows. (To block the morning sun? To make cleanup easier?) Then, probably after taking a handful of Percocet, he killed his changes,

put the barrel in his mouth and pulled the trigger.

When I heard the news some two hours later, I Googled his name and location and held my breath. Please don't let it be in the woods. Let me go to Florida. Just go to me.

No such luck. Television reporters were stacked in front of Craig's house. The Naples Daily News showed a picture of a sheriff's investigator putting two brown grocery bags in his car.

Where's my shirt? I wondered. Craig's gun, or his brains?

The controversy of Naples was getting its instantaneous, birth-eye view of our family's personal tragedy as it was happening to us. Worse — and literally adding insult to injury — the public was free to comment on Craig's death.

One anonymous commenter wrote sarcastically, "You I feel sorry for the display — please pardon me while I VOMIT! Dear God what type of having process does the sheriff's office have? — something very wrong with it or so many psycho deputies to be on patrol?"

Craig wasn't a psycho. He was human. He was a part of my family. Another family had him to thank for saving the life of their choking infant. None of this was represented in the media frenzy, however

— information about the cause of death in all its gory detail. My family was left here. Five years after Craig's suicide, we still feel the shame surrounding it. People still look at my supervisor with pity in the grocery store, at turn their cart down another aisle to avoid eye contact along the way.

Whenever I receive an email from UVM about a student's untimely death, I picture a family just like mine, a family whose members may not yet be able to utter the S-word, who may not know what to say at all, even to each other. The loss of their loved one shouldn't be turned into a media event unless and until they decide. To demand that they announce their child's cause of death as a "public service" seems downright cruel — and, in my mind, disturbingly disrespectful. I know my family's situation is unique, and it's unlikely that a college student's suicide would result in anything similar, but I am compelled to argue in favor of privacy for all families to grieve. And the word for it is decency.

I take comfort in the thought that the families of the two UVM students who died earlier this year were in safe hands when it came time to notify the college community their fall. Thomas Gustafson, vice president for student and campus life, whose job it is to write and attend

Nor were any suicide-buffalo numbers or statistics or warning signs. And so, he didn't leave a note.

The television and newspaper reports — as well as comments both negative and sympathetic — continued for weeks.

"What can we do?" my supervisor asked when I arrived in Naples for the memorial service a few days later. "He didn't exactly go out on a bang of glory?"

The image I really wish the community could have seen was Craig's family and friends standing by the flagpole outside the First United Methodist Church, waiting for the bagpipers to play taps.

The bagpipers never arrived. The sheriff wouldn't allow it at Craig's funeral, because he wasn't a cop at the time of his death. So Craig, who was treated like a public figure for the way he died, was denied the honor of being buried like one. Two weeks later, another cop in Naples killed himself.

As it turned out, the media and the public got what they wanted

from announcements, known exactly how they felt. The first wife killed herself in Easter Sunday in 1982, after nine years of marriage. That news from Burlington, Vt., traveled all the way to the Boston Globe. Gustafson has been silent on the matter ever since.

UVM's policy is to withhold a student's cause of death if the family requests it. Gustafson didn't write that policy, but he supports it. And after every such report to the campus, he carefully crafts and sends out another one. Call this number. He can help. You don't have to suffer in silence.

In his name, as well as mine, that's all the public needs to know. ☐

**i** The Seed Series is a funding initiative sponsored by the Office of Student Support. Tuesday April 15, 6-8 PM, in 4-00, on the green between Science Hall, Library and the Davis Center at the University of Vermont, in Burlington. Visit [seedseries.org](http://seedseries.org)



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# The “M” Word

Philip Glass discusses the language of minimalism

BY DAN BOLLER

**F**or a composer regarded as a pioneer of minimalism—a genre that British music critic Ian MacDonald once dubbed the “passionless, soulless and emotionally blank soundtrack of the Machine Age”—Philip Glass is one cherry fella.

Glass is the best known of a generation of composers who blossomed as part of an artistic and intellectual counterculture revolution in the 1960s and '70s. Collectively, they introduced the abstract, repetitive language of minimalism to mass audiences.

Just don't tell that to Philip Glass. “That was never a word I used,” he says in a recent phone interview.

That's true. The origin of the term “minimalism,” as it relates to music, is attributed to either of a pair of critics and composers, Tom Johnson and Michael Nyman. Both claim to have coined it in the late '60s in reference to the music created by Glass and his closest group of composer contemporaries.

“They were friends of ours,” Glass says of Nyman and Johnson. “But we didn't use [the word].”

Worse, he finds it confusing—especially in relation to his later work.

“The difficulty is that if you describe music that I'm writing in 2009 or 2010 the same way as music I wrote in 1978, it doesn't help listeners,” Glass says. “They look for features that aren't there, for things that they're not going to hear.”

He cautions that much of his post-1990 canon does fit within the accepted definition of minimalism. But Glass bristles at descriptions that lump his contemporaries together by perceived similarities.

“If you look at that music, I would say what is interesting about those composers are the differences,” he says. “Take the vocal music of La Monte Young and Meredith Monk. They're in different universes. You can say they're both vocal music, so that helps you. But we can look at it a different way.” Glass suggests, “Look at it as music that comes from a particular period of time.”

He's referring to a roughly 30-year span beginning in the late '60s when Glass and other young composers were

## MUSIC

"redefining the language of music," as he puts it.

"What we were trying to do was to create a language, each of us in our own way, that would be suitable to achieve some of our goals," he says. Chief among those goals "to live in the art world, in which we had no engaged and educated audience, and in which we had a dialogue with the audience," Glass says.

That musical vocabulary developed both from personal experiences and lessons taken from the composers of the previous generation, including John Cage and Morton Feldman.

"It was the independence of those composers that interested us, not so much the music," Glass says, "though, in fact, their music was beautiful."

The new language of minimalism actually was composed of various dialects. Says Glass, "Terry [Riley] was a great impression. In Mexico a music was beautifully conceptual, and at the same time it had an earliness to it. Everyone had a unique way of working." But all these composers shared an ideal.

"What we had in common was that we did not follow the prescription of the generation before us: that the future of the music was heading in a certain direction, and they knew exactly what it was," says Glass. "They had their map, and they expected us to follow. But you know what? We didn't."

Glass acknowledges "the personal and distinguished achievement of a wonderful generation of composers," but says he and his contemporaries did not care to sound like their predecessors.

Now, the 75-year-old Glass is himself in an older generation of distinguished composers, and he's aware of his iconography. He doesn't teach at a school, but he's helping younger composers chart their own maps through MATA, the nonprofit he cofounded in New York City that commissions cutting-edge works for an annual festival and other concerts. Glass also loves young composers to perform old jobs around his studio, he notes.

"One of the things that interests me is their way of thinking," says Glass of his young admirers. "We're now talking about music that depends, in a way, on digital technology and digital techniques."

Glass, who still composes with pencil and paper, says he was initially puzzled by how this younger, technologically savvy generation responded to his work.

"And then it occurred to me that my way of working, though it was not so different," he says. He explains that the rigid structure of his early music is based on a system of adding notes and thirds

together. Digital systems are based on ones and zeros.

"The structure of my music is binary, and it happened before we even had that language," he says. Glass notes that, while the "outer science" of his work and that of postdigital composers may look different, structural similarities have aligned his music with that of a new generation. "Which, of course, I find a delightful coincidence," he adds.

THE INTERESTING THING IS  
THAT THE EARLY MUSIC I WROTE  
IN THE '60S AND '70S IS  
BEING PLAYED  
BY YOUNGER  
PEOPLE NOW.

### PHILIP GLASS

Despite his influence, renewal and incomparable career success in his field, Glass says he still feels like an outsider in certain circles.

"I've lived in New York for 50 years," he says. "For the first time in 50 years, I got a call from the New York Philharmonic. It took 50 years. I mean, give me a break, you guys. And they're interested in a piece I wrote in 1980. It's a 'premiere!'"

Serious note: Glass enjoys the appreciation of musicians and composers several decades his junior.

"The interesting thing is that the early music I wrote in the '60s and '70s is being played by younger people now," he says.

Glass' own ensemble still regularly plays music from that period. "And we like it. And other people like it," he says. "But they didn't like it in the '70s."

There are still "seasons of music stream music" that won't touch him, Glass comments. His response: "I know where I can't go. And it's not worth going."

His solution? Wait 'em out.  
"What I learned long ago is that your enemies never change their minds about your music," he says. "They die." ☐

**E**verything Glass performs at The Flynn MusicStage in Burlington on Saturday April 2, at 3 p.m. \$24-40. His concert is the first part of a double bill with Lucinda Childs. Dance. For info, for the music 8 p.m. \$20-30 for the film. Flynn.org

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Amanda Andrews and her cows

food



# Cow to Table?

Its politics may be messy, but in the kitchen, raw milk proves deliciously productive

BY CORIN HIRSCH

I had no idea two gallons of raw milk could be so jolting. But this week, armed with just a laptop, two cups of unpasteurized milk and a few simple kitchen tools, I performed dairy alchemy that yielded eight ounces of butter, a small bowl of yogurt and two baseball-sized lumps of my favorite cheese.

I had heard about the merits of raw milk, which teems with nutrients and good bacteria — its admirers call it “white blood.” Still, a few days earlier I had fretted as I watched a local dairy farmer decant fresh, organic milk from a gleaming silver tank into a jug. Could this possibly *harm* me? I wondered. The persistent voices of epidemiologists played in my head. You could get E. coli, salmonella or Listeria. Without pasteurization, you’re playing with fire.

As I waited for my milk, two healthy-looking customers stopped by to pick

up their weekly crates, and I dialed down my worries a degree. The young farmer was selling it to us for \$8 a gallon, a significant jump from the \$2.50 or so he pockets for each gallon sold to the regional Organic Valley cooperative to which his farm belongs.

Technically, he’s not supposed to sell raw milk except via “neighborly exchange,” because Organic Valley’s board voted last spring by a vote of 10-3 to prohibit its member farmers from selling unpasteurized milk as a side business. The decision was based on the cooperative wanting all the organic milk produced by its members, if they

sold raw milk locally; there would be no available for the national supply system, according to the organization’s website. Organic Valley is not against raw milk

**WORKING WITH RAW MILK NOW SEEMS LIKE A SUBVERSIVE ACT. A NODDLE FINGER TO WHAT LOCALFOOD PURISTS DEEM AN INDUSTRIAL FOOD SYSTEM**

per se, but the policy that went into effect on January 1 put this farmer’s family in a bind. Its long-term business plan relied on selling to the cooperative and to local customers.

“I understand why some farmers on a stand and read somewhere might not want to sell it,” the farmer told

me. “They have nothing to gain from it.” What they could lose, he explains, is interest in their “conventional” milk. But the price he could get for a gallon of raw

milk sold to the public was too lucrative to pass up — and his customers want raw milk to boot.

The farmer would be breaking another rule if he sold raw milk knowing I was going to make butter with it — so I didn’t tell him my plan. Back in 2009, when Vermont passed Act 62 — also the raw milk bill — it was headed as a small victory for dairy farmers, who were struggling with the policy prices their milk fetched on the commercial market. The law regulated the sale of unpasteurized milk, allowing farmers to sell it from their premises. But the bill also explicitly ruled out selling raw milk for anything but dairy consumption.

The Vermont Department of Health remains wary of encouraging people, especially children, pregnant women and the elderly, to drink raw milk or consume raw-milk cheeses aged for less than the FDA standard of 60 days. “It’s perfectly acceptable to make cheese from raw milk if it’s aged appropriately,” says Peter Kelen, the state epidemiologist, but she suggests there can be “serious implications” for vulnerable populations who choose to consume the milk in other forms.

The law didn’t stop Rural Vermont, an agricultural advocacy group, from holding raw-dairy-processing classes, showing people how to transform the milk, ferry staff into butter, cheese and yogurt. The Agency of Agriculture Food and Markets shut those classes down in February of this year, claiming the organization was violating the law. Since then, Rural Vermont has been drawing attention to the issue, while the Vermont ag agency shrugs itself caught in the middle.

To its dairy cheese makers who are actively awaiting a decision from the Federal Food and Drug Administration on raw-milk cheeses. The FDA began its review in 2009 in response to some E. coli outbreaks. Cheese makers fear the agency may extend the 60-day minimum aging period for raw milk cheeses or, worse, ban them outright.

As a result of this complicated, ongoing conflict, working with raw milk now seems like a subversive act, a middle

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# SIDEdishes

BY CORIN HIRSCH &amp; ALICE LEVITT

## More Country for Old Men

TAMAR CONBOTS TO REOPEN FOR more than 30 years, the **COUNTRY PASTRY** was a Fairlee community hall known for its hand-scrubbed linens, petunia home decor. In 2000 owner **ROSLAND YAMASAKI** sold the restaurant after he was charged with a pair of sexual offenses. The incident started the place on a wild ride that took it through two more sets of

owners to reach its metamorphosis of the Fairlee restaurant to its childhood favorite, **Bentley's BUTTERED RESTAURANT & BAKERY**.

In fact, he's hired **DAVEY TAKAS**, a Waynes and **SHAW'S GREENE** alum, to be chef. Neil says to expect stacks, gratias and soups made from scratch using house-sourced barley and chicken, along with hard-to-find New England classics such as liver and onions. Pets will be coaxed either locally or at the restaurant.

More than anything, Middleboro, her family and Neil are interested in giving locals a "treated taste" of the past. "I think people are looking for something... they grew up on," says Neil. "It's not going to be the same owners, but the goal is to bring back the same country feel, home-cooked meals, and call people by their first name. That's something the community here wants."



Country Pastry

owners in its nearly 30 years and a new identity as the **VANGUARD RESTAURANT COMPANY**, which closed earlier this year.

Starting the first week in May, fans looking to enjoy the Country Pastry again will be in luck. According to **USA BUSINESS**, who co-owns the restaurant with several of her family members, her business plans to restore the restaurant to its glory days with a throwback menu — and low prices.

Middleboro, whose family started Land Sea in Fairlee in the 1960s, has recruited a chef, **DAVEY TAKAS**, to run day-to-day operations at the restaurant while she continues to style late at the Carriage House Bazaar Salon in Montpelier. A Vermont native who spent years managing "three, four- and five-star restaurants" in California, Neil says his vision for the Country Pastry is

## Hero's Send-Off

NORTH HERO HOUSE LOSES A CHEF

THE NAME **JAMALADE MATTEAU** has been in the news ever since **MICHAEL SLADET** of **WINDMILL ON THE HILL** named him chef at the Montpelier restaurant. Slade planned to buy and open in January. After that sale was canceled, in February, Matteau took a job as executive chef at the **WINDMILL ON THE HILL**. Now discover, **DAVEY TAKAS** has announced that Matteau has taken leave of the restaurant.



Jamil L. Matteau

"He had serious personal issues that required his full attention and made it impossible for him to fulfill his duties as the North Hero House chef," says Blomberg. Matteau could not be reached for comment.

According to Blomberg, guests were pleased with the Vermont native's French-influenced local cuisine. "He's a very talented chef, and he created a great menu," says Blomberg. "While he was at the North Hero House, he imparted a lot of knowledge to what I think is already a very capable staff."

That staff includes Corbin Blomberg, who has been appointed sous-chef. Though Blomberg expresses faith in his current staff, he says he is seeking an immediate replacement for Matteau, "someone with strong classical training that they can use as a base to be creative with local foods."

Matteau leaves behind a menu that includes Gallic dishes such as chicken-liver mousse and steak frites alongside burgers and fish 'n' chips. Another legacy menu item is macaroni.

Just three weeks ago, an infectious viral outbreak at the North Hero House. Before leaving, Matteau trained his staff to use the machine to cook fish, meats and veggies in a temperature-controlled water bath, a method called sous-vide. The device is rare in Vermont, and Blomberg says the ultra-tender foods that cook slowly in their own juices have been a hit. "Last weekend, we sold out of everything," he says.

Those dishes included haddock cooked with terragon and lemon, then pan-seared and served with leaf cauliflower and sweet potato purée. Swiss-style pork loin in duck-broth under dome-plate will soon be added to the restaurant's regular menu, along with a marlin fish dish and a vegetable inspired by the kitchen team's studies of Thomas Keller, Under Pressure, Cooking Sense U.S.

For those who want more than just a taste, Blomberg promises an all-sous-vide menu for **WINDMILL ON THE HILL**, which will run from April 29 through May 5. His staff is currently testing recipes by committee, he says, while he searches for his new chef.

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As 500 square feet with an underground pit and road base work. Work is planned to begin in June of 2011 with completion in the Spring of 2012.

Contact Wright & Monroney Inc. for bid packages. Any bidding subcontractor without a prior working history with Wright & Monroney Inc. is asked to submit an AIA-305 Contractors Qualification Statement or equivalent references sufficient to indicate the bidding subcontractor is qualified to perform the work herein.

On Monday, April 18, 2011, the Burlington City Council will hold a public hearing on the following City Commission/Board/Committee:

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One Opening

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CREDITORS

Revised 3/23/11

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Publications: Seven  
Days  
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Second Publication  
Date: 06/11/11

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the length of the conditions of said mortgage and for the purposes of foreclosing the same will be sold at Public Auction at 5:00 A.M. on April 30, 2020 at 80-Brewster Lane, Burlington, Vermont all and singular the premises described in said mortgage.

Seung-will and the same lands and promises converge like the pranks heon Randy A. Gell and Darville A. Gell, by Darville A. Gell.

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at the time of sale with the balance due at closing. The sale is subject to a tax due and owing to the Town of Burlington.

The mortgagee is entitled to redeem the premises at any time prior to the sale by paying the full amount due under the mortgage, less the costs.

Gift items to be awarded at the discretion of Lady J. Farkle (JC Wardell)

### Statistical Analysis

The contents of  
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Verment, State  
System of Care Plan  
For Developmental  
Disabilities, November

## April 1995 • VOLUME 7 • NO. 4

Our Lady of the  
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During these challenging economic times we are inviting you to please join us and those other interested supporters for

Verment's citizens with developmental disabilities at a public hearing to take input for changes to the Vermont State System of Care Plan for Developmental Disabilities.

Copies of the draft, which will be available after April 1, 2004 and will be posted online the following Friday (Friday, November 19, 2003).



**support groups**

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### HALE BETH SURVIVORS OF VIOLENCE

SafeSpace is offering a peer-led support group for people identified as survivors of intimate partner violence. This group will meet in the community center and will be facilitated by a volunteer support group. The group will meet on Wednesdays, 6-7 p.m. at the community center. For more information, call 802-662-5440.

### GLAM CORE GROUP MEETING

On Wednesdays, 6-7 p.m. at the community center. For more information, call 802-662-5440.

### LETTERS TO OUR SUPPORT GROUP

This is a peer-led support group for people who have been sexually assaulted. The group will meet on Wednesdays, 6-7 p.m. at the community center. For more information, call 802-662-5440.

### TRANS SUPPORT GROUP

This group offers support for trans people. The group will meet on Wednesdays, 6-7 p.m. at the community center. For more information, call 802-662-5440.

### EMERGENCY SUPPORT GROUP

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For full description and [www.vermontcollege.edu/about/employment-opportunities](http://www.vermontcollege.edu/about/employment-opportunities).

Resumes and cover letters will be accepted until April 30 and should be sent to: [hr@vermontcollege.edu](mailto:hr@vermontcollege.edu).

Vermont College of Fine Arts is an Equal Opportunity/Affirmative Action employer.

VCFA

## WILLIAMSTOWN ELEMENTARY SCHOOL School Secretary

Williamstown Elementary School is seeking a friendly, cheerful, compassionate person to be the voice and the face of Williamstown Elementary School. Successful candidates must be highly organized, have good communication skills, excellent writing skills and comprehensive computer skills, and be a team player.

Start date: August 1, 2011

Interested candidates should send a letter of interest, resume and three letters of reference by April 7, 2011, to:

**Deeey Grant, Principal**  
c/o Orange North Supervisory Union  
1118 Brush Hill Rd., Williamstown, VT 05679

EOE



**NORWICH**  
UNIVERSITY

## PROGRAMMER ANALYST & DEVELOPER

Develop new programs or applications to deliver data from an Oracle/SQL Server DB as a web intranet environment. Develop or modify reports with sql, pl/sql, perl and Apache and other reporting tools. Provide DBS technical support to functional users. Perform a variety of programming assignments requiring knowledge of established programming procedures and data processing requirements.

## NETWORK ENGINEER

Assist the Network Manager to implement and maintain the university's networking infrastructure both physical and logical. Participate in planning, coordinating and implementing the university's networking infrastructure following industry best practices. Implement and maintain the university's physical network including maintenance of physical access and wireless access, and remote access.

Please visit our website [www.norwich.edu/jobs](http://www.norwich.edu/jobs) for further information and how to apply for these and other great jobs.

Norwich University is an Equal Opportunity Employer offering a comprehensive benefit package that includes medical, dental, group life and long-term disability insurance, flexible spending accounts for health and dependent care, retirement savings plan and tuition scholarships for eligible employees and their family members.



Currently seeking season long applicants (early May through October) for the following positions:

**Baker**  
**Assistant Pastry Chef**  
**Registration Director**  
**PM Line Cook**  
**Banquet Manager**

"Housing and meals included  
Salary commensurate  
with experience  
For more information please visit  
[www.basinharcub.com](http://www.basinharcub.com)  
and apply online

Basin Harbor Club is an Equal Opportunity Employer



Champlain Valley Area  
Health Education Center

## Executive Director

The Champlain Valley Area Health Education Center (CHVEC) seeks an exceptional and ideal with strong leadership, communication and interpersonal skills to serve as Executive Director. Champlain Valley AHEC improves access to quality health care for all Vermonters by assisting with the recruitment, retention and education of community physicians, students and residents in medicine, nursing, allied health and dental work. The preeminent nonprofit organization is a collaborative partner in the Vermont AHEC Network, which includes the AHEC Program Office in the Office of Primary Care at the University of Vermont, College of Medicine, Champlain Valley AHEC sites: Addison, Chittenden, Franklin and Grand Isle, Green and is based in St. Albans, VT.

The Executive Director works for the Board of Directors in collaboration with the statewide AHEC network. The Director supervises a small staff and is responsible for the daily operations of the agency. The successful candidate will have a Master's degree in a health related field and at least five years of experience in health care, education or nonprofit administration. Grant making, fundraising and marketing expertise are essential. Excellent interpersonal communication skills both oral and written and strong management ability are required. Familiarity with the South county region is desirable.

Apply by Monday, April 4 with cover letter, resume, three professional references and salary requirements to: Executive Director Search Committee, Champlain Valley Area Health Education Center, 92 Fairfield St., St. Albans, VT 05478 or send materials via email to [info@chvec.org](mailto:info@chvec.org)

No phone calls, please! An interview must be Equal Opportunity Employer

## Oral Health Program Manager

Vermont Department of Health

Be Part of an Important Public Health Team

The Oral Health Program Manager is responsible for coordinating all activities associated with a new oral care clinic for Disease Control (CHC) grant to improve oral health in Vermont. Under this grant, the Oral Health Program will: Evaluate the current oral health conditions; update statewide oral health planning; and data tracking; implement systematic program evaluation; and secure the funds to provide preventive services such as dental sealants and fluoride varnish.

The Oral Health Program Manager will work with the Oral Health Director, and other members of the Oral Health and Prevention teams, community partners and nonprofit organizations throughout the state. The program manager will grant contracts and reporting requirements associated with implementation of the \$860,000 CHC grant.

The ideal candidate will have strong writing and verbal communication skills, knowledge of nonbudgetary management, and demonstrated oral health and leadership capability. A good sense of humor is always welcome!

This is a full-time position located in downtown Burlington, with routine travel to other Vermont locations associated with on-site activities. Some out-of-state travel may be required.

For information, contact Dr. Patrick Rowe, Oral Health Director at 802-263-7497, 8025.

TD 1496-V

The State of Vermont offers an excellent total compensation package. To apply use the online job application at [www.vermontjoblink.com](http://www.vermontjoblink.com) or contact the Department of Human Resources Division, Recruitment Services at (802) 640-3577 (voice) or (802) 533-6191 (TTY/Hearing Service). Reference #23519. Postcode #34219



### TENURE-TRACK FACULTY: COMPOSITION SPRING 2011

Clinton Community College, member of the State University of New York, invites applications for a tenure-track faculty position, effective with the Fall 2011 semester. Responsibilities include teaching the equivalent of 15 credit hours per semester in Developmental and freshman composition. Additional duties include conducting scheduled office hours for student conferences, academic advisement, participation on college committees and continuing professional growth. A master's degree in Composition/Rhetoric or a master's degree in English with coursework in teaching composition is required. Two years' experience teaching writing at the college level is preferred. A demonstrated commitment to teaching writing is vital. Applicants who do not meet the minimum qualifications as stated are encouraged to put in writing precisely how their background and experience have prepared them for the responsibilities of the position and by providing appropriate references. Detailed information and application are available at

[www.clinton.edu/hr/jobs.aspx](http://www.clinton.edu/hr/jobs.aspx). EEO/AA

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RESPONSIBLE RELIABLE  
INDIVIDUAL NEEDED TO OPEN  
ROUT AND FILE MAIL IN A HARD  
PAGED OFFICE PLEASE SUPPLY  
REFERENCES

JWENSTER@  
INTERMENTARIUM.COM

LOOKING FOR  
SUBSTITUTIONS, NOT A WORKING

### Receptionist/ Legal Secretary

Small firm seeking an experienced receptionist/legal secretary. The candidate should have excellent phone, computer and computer skills. A great job at a fun place to work. Competitive salary and benefits.

Please send your resume to:  
Leslie L. Barnes  
Office Manager  
Rubin, Ruben, Moore & DeWalt  
237 North Main Street  
Roxbury, VT 05668  
or via email to  
[lrub@rubinruben.com](mailto:lrub@rubinruben.com)

No phone calls, please.

### Marketing Copywriter

Champlain College seeks a Writer who will create clear, focused, brand-driven copy to communicate the College's distinctive excellence to prospective students and other target markets. The Writer will direct copy for print and web communications to develop a distinct and authoritative voice for the College's marketing materials that will represent the Champlain brand well in the marketplace. Conduct preliminary research; develop original ideas for content components, determine voice, direction and style for Champlain copy; writing and producing original copy and rewriting and editing.

The successful candidate will have a superior track record writing effective copy for publications, advertisements and the web, and must be able to manage complex projects and work collaboratively with diverse clients as well as a deadline-driven Marketing team.

BS/BA degree in related field with 5+ years of professional writing experience required.

The ability to work in a collaborative environment is a must. Experience writing for publications projects in an agency or in-house communications department is preferred.

To apply, please submit your resume and cover letter online at [www.champlain.edu/hr](http://www.champlain.edu/hr). The successful completion of a criminal background check is required as a condition of employment. Application deadline: April 8, 2011.

Champlain College values, supports and encourages diversity of backgrounds, cultures and perspectives of students, faculty and staff. We are an Equal Opportunity Employer.



CHAMPLAIN  
COLLEGE



### Maple Leaf Farm,

an independent substance abuse program  
has the following positions open:

### Full-time Licensed Clinical Social Worker and/or master's-level Mental Health Professional with a CAD/CADC.

Duties include group and individual addictions counseling and case management as well as IOP group facilitation. Ideal candidate will have at least five years post-master's experience providing substance abuse treatment to a diverse population of adults; excellent writing and group facilitation skills; and knowledge of short-term, cognitive behavioral treatment approaches with persons diagnosed with substance use disorders and co-occurring mental health disorders.

Email cover letter and resumes to:  
[Michael@mapleleaf.org](mailto:Michael@mapleleaf.org), or mail to: Michael A. Baskakis,  
Ph.D. — Clinical Director, Maple Leaf Farm,  
10 Maple Leaf Rd., Underhill, VT 05489



VERMONT  
COMMUNITY  
LOAN FUND

### Investment & Grant Coordinator

### Part-Time Position with Benefits Flexible Schedule Helping Vermont Communities

The Vermont Community Loan Fund is a 25 year old nonprofit financial organization whose mission is to improve Vermont communities by providing access to financing. We use investments made by Vermonters to fund affordable housing projects, small businesses, children's centers & community based organizations.

The 32 hour per week position will report directly to the director of development.

#### Duties include:

- Investment & donation processing & management
- Assist in grant reporting & compliance
- Database management
- Customer service

Qualifications: Detail oriented, 5 years' experience with excellent interpersonal skills, oral & written communication.

A complete job description can be found at [www.vclf.org](http://www.vclf.org)

Send a cover letter, resume and salary requirements to:  
Ramas Sivasubramanian, VCLF, P.O. Box 133, Montpelier, VT 05601 or  
via email to [hr@vclf.org](mailto:hr@vclf.org)

VCLF IS AN EQUAL OPPORTUNITY EMPLOYER



## Designer Marketing

We are looking for a **Creative/Prepress Designer** in our Winooski, Vt. office

Responsible for concepts and design of marketing materials for advertising/brand customer acquisition and retention in digital and print formats for trade publishers serving the construction industry

- Strong design background with proficiency in Adobe Creative Suite programs
- Quark Xpress and Microsoft Office
- Knowledge of HTML, print production and order fulfillment design
- Experience in CSS and web forms a strong plus

We offer a competitive salary, excellent benefits and a casual work environment

Please apply online at [www.hanleywood.com/careers](http://www.hanleywood.com/careers)

**hanleywood**

Helping start to the premier business franchise and a network where to go from start to success at an unbeatable price

**Part-time Delivery & Support Person**  
Full-time, a progressive truck stop is seeking a part-time delivery and support person to start immediately. 15-18 hours per week. Some weekend hours required.  
Please email resume to [info@sevendaysvt.com](mailto:info@sevendaysvt.com) or call 800-368-8240

**ENGINEERS**  
Craker Labs is provider of high performance liquid chromatography for large commercial and utility scale air pollution (VOC) systems will be doing industrial software and project engineering work through 2011.  
Current openings include Production Project Engineer, SCADA/Control Engineer, Project Manager.  
Craker is a rapidly growing company in liquid chromatography with applications for renewable energy, including solar technology to help us develop next generation of solar PV monitoring solutions. We offer strong sales and marketing support in the renewable energy and solar industry. Craker is a rapidly growing company with a strong track record in the solar PV market. Craker is looking for experienced engineers and project engineers to join our team. Craker is looking for experienced engineers and project engineers to join our team. Craker is looking for experienced engineers and project engineers to join our team.  
Craker is looking for experienced engineers and project engineers to join our team. Craker is looking for experienced engineers and project engineers to join our team. Craker is looking for experienced engineers and project engineers to join our team.

**DRAKER LABORATORIES**  
Data is critical. It's powerful. It's Draker.

## Acting Director of Religious Education

The Champlain Valley Unitarian Universalist Society is seeking a well-organized, creative leader to direct, develop and maintain faith development programs for children and youth. This person must be familiar with Unitarian Universalist experience in working with young people and interested in pursuing professional development opportunities to people. This is a 20 hr/week salaried position. Must be available Sunday mornings. Interested applicants please contact the Rev. Emily Weicher at (802) 368-8240 or [info@cvuus.org](mailto:info@cvuus.org)



Keeping students that change the world

Seeking a position with a quality employer? Consider The University of Vermont, a stimulating and diverse workplace. We offer a comprehensive benefits package including tuition coverage for our young full-time positions. This spring and fall offers are applied daily.  
**Office/Program Support Senior #034106** - High level operational support in the Office of the Vice President for Internal, State, and Community Relations. Develops coordinate and implement cross-campus programs and projects in support of University outreach and University external relations at the local state and federal levels. This includes planning and execution of outreach events and external events for the University President and other senior administrators. This is a full-time position.  
For further information on this position or to apply with electronic application, resume, cover letter and a list of references with contact information, visit our website at [www.uvm.edu/jobs](http://www.uvm.edu/jobs)  
The University of Vermont is an Equal Opportunity/Minorities Action Employer. Applications from women and people from diverse racial, ethnic, and cultural backgrounds are encouraged.

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[www.sevendays.com](http://www.sevendays.com)

## SHIFT MANAGER

Full time 30-40 hours, nights/weekends. Duties open close, stock, stocking shelves and more. Must be organized, dependable and honest, and work well with others. Must have three years of same job with reference from that job. Must be able to do cash out check, inventory and some ordering.

## MERCHANDISER

Minimum 20-30 hours. Must be dependable and honest, work well with others, have sales ability, know how to work cash register (cash). Reference needed.

## IT/SECURITY/OTHER

Full time only — 40 hours, a new position that will include a multitude of duties. Must be good writer and with computers, strong and security comes with it. Don't have to get along with people, but it would help. Integrity, honesty and honesty will be the most important part of this job.

PLEASE, NO PHONE CALLS! Bring application or resume to our 21 Church St., Burlington, store.  
All postings are for Burlington store.  
APPLICANTS MUST BE 18 or older.  
**GoodStuffs.com**  
Send resumes: [tom@day@gmail.com](mailto:tom@day@gmail.com)



**Enjoy Working With Children? We Need YOU!**

There are children of all ages and needs in Addison County who need your time and support!

**FLEXIBILITY FREE TRAINING PROFESSIONAL SUPPORT**

Positions are available to individuals who want to make a difference in a child's life. If you are a compassionate individual who finds satisfaction in helping children, this may be the position for you!

Work 1-to-1 with children for as little as 1 hour up to 30 hours per week in the community, home, and agency settings. Hours are typically after school evenings, weekends, or summer, with some morning and early afternoon hours available.

**Don't Hesitate... Call Now For More Information!** Taking inquiries until April 8, 2011  
Contact Theresa at 352-4660 or Theresa at 352-8753 TODAY!

This Ad is Co-sponsored by: Counseling Services of Addison County, Inc. South and Family Services and Counseling Services Program as well as Middlebury Family Services and Addison County Parent Child Center.



## Web Application Developer (LAMP)

Insurance publisher seeks web application developer (LAMP). Willow Brook Company is hiring a second web app developer for coding, testing, app maintenance, and prototyping experience with PHP, HTML, JS/ CSS required. Competitive salary plus benefits. Learn more at [www.bfpublishing.com/careers](http://www.bfpublishing.com/careers). Send cover letter and resume to [jobs@bfpublishing.com](mailto:jobs@bfpublishing.com).



Coming to Milton  
June 1st



A Travel Employment Firm  
Looking for experienced sales representatives  
for vacation homes and real estate

## Town of Milton

### Recruitment

Full or part-time  
Socio Administrative

Full time  
Administrative Assistant/  
Human Resource Coordinator

Full time  
Administrative Assistant II

Part-time  
Administrative Assistant I

20 hours per week

Two full time  
Temporary seasonal  
Recreation Assistants

On-call  
Animal Control Officer

Job descriptions and applications are available at the Town Manager's Office or on the website [www.townofmilton.com](http://www.townofmilton.com).

Interest completed application and resume for each position to

Town Manager's Office  
455 South Main St.  
Milton VT 05468

Positions open until filled  
Equal Opportunity Employer



## Director of Operations

Consider joining  
the dedicated team at COTS,  
and help to make a difference!

**COTS** is an entrepreneurial social service agency that provides shelter, innovative prevention programs and housing to those without homes or who are marginally housed.

**The Director of Operations** is responsible for managing the day to day operations and finances of the agency, translating long and short term goals into effective operational strategies, the design, implementation and management of all operational systems, including facilities planning and maintenance, IT/network, health and safety procedures, and purchasing and compliance monitoring.

The successful candidate should have substantial background in accounting or finance, project management experience, a proven track record with operational planning and budgeting, contract management and administration, and the ability to represent COTS and work effectively with a variety of constituents: contractors, vendors and state officials. A bachelor's degree or equivalent experience in business administration or a related field is required. A master's degree is preferred.

Send cover letter and resume to  
Human Resources

RE: Director of Operations  
COTS, PO Box 1616,  
Burlington, VT 05402-1616

Email: [jobs@cotsonline.org](mailto:jobs@cotsonline.org)

No phone calls accepted. Position open until filled.

## The State of Vermont

PSYCHIATRIC NURSES — RNS  
PSYCHIATRIC TECHNICIANS — Temporary  
Department of Mental Health  
Vermont State Hospital

Help us reduce our patient care management. RNs are needed to increase our staff to patient ratios. Opportunities with excellent pay and benefits! Shift availability varies, and for more information: **Experienced RNs Psychiatric Nurse II — Salary Range: \$27,000 to \$35,360 per year. Psychiatric Technicians — Temporary — opportunity at entry level to gain our studentship experience. Provide direct patient care under supervision of nurses. Benefits not available to temporary employees. There is potential to become a permanent classified employee. Training and career advancement opportunity exists. Salary: \$14,700/ hour, annual and based on the level with which degree level.** For more information, call (802) 243-8123, Waterbury APPLICATION DEADLINE: Open until filled.

[www.vhstatejobs.com](http://www.vhstatejobs.com)

 VERMONT

New, local,  
scam-free  
**jobs** posted  
every day!

[sevendaysvt.com/classifieds](http://sevendaysvt.com/classifieds)

## Education Coordinator

Nonprofit organization serving victims of intimate partner violence. Responsibilities include facilitating school progress, facilitating support groups, and providing hotline and shelter coverage. Flexible schedule required. Part-time position.

Item more and people from diverse communities encouraged to apply. 3006

Send cover letter and resume by April 15 to

Circle  
(formerly Gendered Women's Services and Shelter)  
PO Box 652  
Barre, VT 05641

## Full-Time Dietary Supervisor

The Silver Acres Residence, a small residential care community for seniors, is seeking a full-time Dietary Supervisor. The person needs to have kitchen supervisory experience, be able to work with others and be a team player. Background checks are required.

Please apply by phone at 330 North Ave, Burlington, VT 05406 or at [info@silveracresresidence.com](mailto:info@silveracresresidence.com).



## Park Laborer

Colchester Parks & Rec seeks seasonal laborer \$11-\$12 per hour, 40 hours per week. Apply by April 5.

Call 802-254-5640, or visit [www.colchestervt.gov/COE](http://www.colchestervt.gov/COE)



Having for all positions, including directors

## Leaps & Bounds

Seeking for motivated, flexible dance players to join our growing

## childcare team

at Essex, Williston, Milton and soon-to-be South Burlington locations. Must have experience, education and a sense of humor! Pay based on education and experience. Contact Karen at [karen@leapsvt.com](mailto:karen@leapsvt.com)

A National Energy company is seeking candidates to fill an opening for an

## Operations Manager

position. The successful candidate will have demonstrated experience in both direct and indirect supervision of employees. A previous history of team building and employee development is essential. The position requires long range planning capabilities. Advanced written and verbal communication skills along with highly developed computer skills are essential. The candidate should be open to direction and a collaborative work style coupled with an intense commitment to getting the job done. A college degree is preferred, but candidates with equivalent management experience will be considered. Strong leadership skills is one of the country's leading energy companies.

Send resume to [bbscott@yahoo.com](mailto:bbscott@yahoo.com).

EOE

## Spent Delivery is looking for Drivers

with a clean driving record to drive non CDL 26' truck. Pay ranges between \$110-\$125 per day. Must be able to pass drug and background check. Call 802-336-9048.



**MSK**

MURPHY  
SULLIVAN  
KROENK

## PARALEGAL

Paralegal for Burlington law firm. Position requires experience with permitting, including Act 250 and local zoning. Applicant should be a confident and organized professional who is detail oriented and able to work both independently and as part of a team. Ability to perform title searches is desired. 30-40 hours/week, may grow to full-time position. Please send your resume to

Deborah J. Sabourin, Business Manager Murphy Sullivan Kroenk, 275 College Street, Burlington, VT 05401 or via email to [dsabourin@mskvt.com](mailto:dsabourin@mskvt.com)



## Civil & Structural Engineers, Technician/CADD Drafters

Progressive engineering firm seeks experienced, creative engineers and technicians to become part of a highly reputable, local and growing firm engaged in a wide range of high-quality private and public design projects. Timberframe experience a plus. Positions in Burlington, VT, and Lebanon, NH.

Send resume to [trish@engineeringventures.com](mailto:trish@engineeringventures.com).

## Shift Supervisor

Goodwill Industries of Northern New England has a FT & PT opening for a shift supervisor at our St. Burlington store. The successful candidate will assist the store management team in the daily operation of the store. \$10.15/hr - \$11.50/hr DOE.

## Sales Associates

We are also looking for sales associates to process donations and run the cash register. \$8.25/hr.

To be considered for these positions, please apply online at [www.goodwillnne.org](http://www.goodwillnne.org) or pick up an application at the store.

Goodwill Industries of Northern New England is an Equal Opportunity Employer.

**Goodwill** 

we're

**twitter-ing**

**JOBS!**



follow us for the newest:

[twitter.com/SevenDaysJobs](http://twitter.com/SevenDaysJobs)





## **Servers** Part-time positions available

Wake Robin provides independent residents with a fine dining experience and full table service in a dynamic retirement community. With a manageable schedule and superb kitchen facilities, we offer a work environment that is hard to find in the hospitality industry. This part-time position is 16-24 hours a week, primarily during the evenings. Applicants must be willing to work every other weekend.

If you have high standards of service and a strong desire to learn, please email [hr@wake robin.com](mailto:hr@wake robin.com) or fax your resume with cover letter to HR, (802) 294-8146.

## **Customer Experience Rep**

We are based Internet environment newsletter company seeks to hire a motivated and upbeat customer experience representative. We are a small, growing, online publishing company with a fun and motivated staff of professionals.

Full-time job, great benefits

More information:  
[btpublishing.com/about/careers/109](http://btpublishing.com/about/careers/109)

Email: [jake@btpublishing.com](mailto:jake@btpublishing.com)



## **CXassociates™** **ENERGY ANALYST**

CX Associates is a socially responsible, Burlington-based consulting firm. We offer excellent benefits in a flexible and employee-friendly workplace. We are looking for an Energy Analyst who shares our interest in making a positive impact on the environment.

This position requires familiarity with energy efficiency, building energy systems, energy modeling, spreadsheet development and analysis, and technical writing. Candidates should have a four-year college degree, and at least three years of experience in engineering or energy analysis is preferred. If you are self-directed, highly skilled in Word and Excel, outgoing and efficient, a strong verbal and written communicator, excellent at multitasking, collaborative and committed to sustainability, then please forward a resume and cover letter to [clic@cx-assoc.com](mailto:clic@cx-assoc.com).

For more information, please visit our website at [www.cx-associates.com/employment](http://www.cx-associates.com/employment)



## **Special Functions Server**

Full time, seasonal position (April-May to Nov) that requires being on site. Energetic, flexible person with strong guest service skills. Hands-on work serving up coffee, bartending and serving meals in a variety of events from weddings to all-day meetings. Restaurant-level experience preferred, not required. Amazing work environment, good pay and fun!

## **Special Functions Bartenders/Runners**

Part time seasonal position with work schedule based on event schedule. Events take place primarily on weekends, some weekdays needed. All staff is supplied, done, and run smoothly.

View website: [www.sbfseasonal.org](http://www.sbfseasonal.org) for full job descriptions and application process



## **Court Officer B**

Serving the judiciary court of officers to provide security and general assistance to the staff and users of the District Court House in Burlington, VT. Must be in good physical health and able to interact effectively with users in a wide variety of occupational, social, broad regulatory and government roles available at www.vtrecruitment.org. Open until filled. Best qualified applicants to be considered.

Office of the Court  
Administrator  
308 State Street  
Montpelier, VT 05602-0703  
Phone 802-878-4966

02/01

## **Sales & Store Leaders**

Sprint/Verizon is seeking high-energy, goal oriented individuals to join our team for sales and store leader opportunities in Vernon and Burlington. You possess a desire to be number one in the wireless industry and enjoy building relationships with both consumers and businesses. This may be the right opportunity for you.

We're looking for career oriented professionals to grow with our company. The ideal candidates will have strong interpersonal skills, a professional demeanor and the desire to join a team of highly motivated and confident technicians. Basic computer skills required for daily operations.

Sales or sales management experience is highly preferred. Knowledge of the wireless industry is a major plus, however we will supply both the best candidates. An interest in the latest technology, a strong customer service mentality and being self-motivated are some of the qualities of our most successful employees. We are looking for candidates who go above and beyond because they WANT to, not because they HAVE to.

Please apply with resume to:  
[resume@springsales.com](mailto:resume@springsales.com)



## **CXassociates™** **ENGINEER**

CX Associates is a socially responsible, Burlington-based consulting firm. We offer excellent benefits in a flexible and employee-friendly workplace and are looking for an Engineer who shares our interest in making a positive impact on the environment.

This position requires familiarity with HVAC and/or electrical systems, energy efficiency, and spreadsheet analysis. Candidates should have a four-year college degree and three years of HVAC or electrical systems experience. If you are self-directed, highly skilled in Word and Excel, outgoing and efficient, a strong verbal and written communicator, excellent at multitasking, collaborative and committed to sustainability, then please forward a resume and cover letter to [clic@cx-assoc.com](mailto:clic@cx-assoc.com).

For more information, please visit our web site at [www.cx-associates.com/employment](http://www.cx-associates.com/employment)



## **Community Justice Center Coordinator**

Serving community-oriented individuals who can provide leadership and foster the continued growth of an organization that provides restorative approaches to crime and conflict. Experience supporting volunteers and excellent communication skills required. Knowledge of and experience with restorative justice, dynamics of offending, process of change, criminal justice and corrective systems preferred.

For a complete job description, please go to [www.essexcjc.org](http://www.essexcjc.org). If interested, please email resume to [sarah@essexcjc.org](mailto:sarah@essexcjc.org) by April 8. No phone calls, please.



"I was listening to Paula Routly and Pamela Polston, Seven Days co-editors, talk on the radio about how Seven Days works better than Craigslist for employment ads. Gosh darnit, I thought they might be right! I had been running an employment ad on Craigslist for a few days without much response, so I decided to go back to the trusty, old-fashioned way. As soon as I placed my ad in Seven Days, I received a number of very good applicants."

**RANDY GEORGE**

Owner, Red Hen Baking Company, Middlesex  
(also pictured: Eliza Gony)

LOCAL  
**SEVEN DAYS** **Jobs**  
sevendaysvt.com

connecting companies  
+ candidates — 24/7.

\* To advertise, contact Michelle. 865-1070 x21, [michelle@sevendaysvt.com](mailto:michelle@sevendaysvt.com)  
or post the position at [sevendaysvt.com/postmyjob](http://sevendaysvt.com/postmyjob)

**Licensed Psychotherapist**

Space available in well-established women's practice on Burlington waterfront. Sublet is an option. Parking included.

**Connecticut Psychotherapy**  
302-651-7609

**recruiting?**

**CONTACT MICHELLE**  
665-1020 x31  
michelle@sevendaysvt.com

**SEVEN DAYS**

**LNAs**

**full- and part-time positions**

Day and evening shifts  
Come work with a great team!  
Wages based on experience.  
Differentiate. So far, everyone  
Come in for a tour!

Or send resume to:  
Sue.Tortin@  
livedirecthealthcare.com.  
Eschwood Terrace Healthcare  
43 Starr Farm Rd.  
Burlington, VT 05401  
802-869-6916  
EEO

**Excellent Employment Opportunities**

The Lodge at Otter Creek, a premier adult living community located in Middlebury, Vt., is currently open and expanding. We are now entering Phase 2 of our employment process and are looking for a variety of positions at all levels. Owned and operated by Ballbrook Corporation, and affiliated with The Lodge at Shelburne Bay Senior Living, The Lodge at Otter Creek is an equal opportunity employer and offers a range of benefits for full and part time positions.

**LPN**

Full time position. We are seeking someone who is passionate about working with seniors with dementia to ensure a special care experience.

**THE LODGE**  
OTTER CREEK  
5010 Greenfield Rd. #104  
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# SIDEdishes

CONTINUED FROM PAGE 28

about the nuclear situation," she says.

At home in Chester, Yoshiko Hunter and her husband, Alaska Hunter, are facing another war—a noticeable lag in business. It could be seasonal, says Hunter, but customers who come in "deliberately are asking about the food."

Sushi-grade fish can come from various places, says Hunter — except for herring, or yellowtail, which originates from farms along the coast of the Sea of Japan. That's on the other side of the island from the tsunami and nuclear crisis, and so far supplies haven't been slowed or halted. "It is very high quality to begin with, and Japan is good about inspecting it," Hunter says. Though

the United States has stopped some Japanese food imports, for now it is simply scanning Japanese seafood for radiative contamination.

Even so, the Hunters are shifting their menu toward more local meats and eating back on fish. "It's more like shepherd red with onions on steak," says Hunter.

At Sakura Buns in Burlington, chef-proprietor Risa Takahashi is also goaded by the events in his native country. Takahashi is from Nagata Prefecture and says his family is safe, though he remains concerned about a sister who lives north of Tokyo. Sports place coverage prevents most conversations from going beyond *wasabi* sushi, the standard Japanese greeting.

Sakura Buns donated one fifth of its March 29 sales to Japanese relief efforts. "People are missing. People are scared. We cannot control what happens, but we can support them. It is about the human heart," says Takahashi.

The chef expects the prices of Japanese fish to go up and its availability to go down, but he emphasizes that he serves fish from all over, and his bread menu also encompasses meats and vegetables.

True World Foods, a global fish purveyor that sells fish to many restaurants in New England — including Sakura Buns — confirmed the news came from the Hunters and Takahashi. Bashi comes from all over, including New England waters. That's why she expects the supply of fish

and other items from Japan to tighten as the nuclear crisis shakes out.

— C.H.

## Crumbs

LATE-TEEN FOOD NEWS

In February, Middlebury lost the two-year-old Farmers Dinner, which closed due to sluggish traffic, according to owner Ted Murphy. "We couldn't get enough traction in getting people to understand the value of paying \$1 more for breakfast with eggs served *before* down the road," he said at the time. Apparently they couldn't keep their traction in Quechee, either. The Farmers Dinner has closed last week. Murphy was unavailable to comment.

— C.H.



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"Is this raw milk?" he asked. I nodded.

"This could kill you, you know," he reminded, dipping the crocker into the pillow fat.

He agreed that it tasted much fresher than anything else bought. And I still had a bit of butter-milk and some slim milk to spare. But had I just luckily defied a bacterial jinx?

The next day, I visited Amanda Andrews at Tannock Hollow Farm in Burlington. (How, along Route 125, she and her partner, Mike, their pig, grow vegetables, and tend to four cows, so on and so on out. One cow was freshening, and another was at the end of her lactation, the outdoor farm refrigerator was filled with pails of fresh, raw milk.)

Andrews, 32, had been working as a newspaper in New York City when she decided urban life wasn't for her. She moved north to New York's Hudson Valley to work on a series of farms, deciding along the way that she'd like to raise her own dairy. "I think it's a really important part of food sovereignty," she says of raw milk. "Eating local food has to be more than just eating local food."

Coming from highly regulated New York state, Andrews was impressed by how much more forgiving Vermont

seemed in terms of raw-milk sales. She and Brett taught a cheese class for Rural Vermont and were planning classes on their farm before February's shutdowns. Now, "if someone buys [milk], and they say, 'This going home to make cheese!'

**IT'S A SHAME I CAN'T  
DISCUSS CHEESE MAKING  
WITH MY CUSTOMERS.**

AMANDA ANDREWS

they put me in the position of illegal milk sales," Andrews says, making me feel slightly guilty. "It's a shame I can't discuss cheese making with my customers," she adds. "There's definitely a demand for processed raw-milk products. We're waiting for the law to catch up."

Without telling Andrews and Brett, I used some of their milk, along with saltine, ricotta and cream and that I picked up at my local health-food store — and my leftover raw milk from the previous day — to make macaroni and ricotta. Most of it was much richer than what I used to do. My macaroni was a bit

rubbery, but making it myself was an intensely satisfying, if laborious, process.

Through raw-milk circles, I had heard that Vermont Rep. Cynthia Martin (D-W Springfield) is sympathetic to the cause. Turns out she's been milking her own Jersey for a long time, starting with a cow named Buttercup 30 years ago. Though she's too busy to do it right now, Martin has happily made her own butter and yogurt. "I learned everything I could from a magazine!" she says, but she's also in favor of cheese.

[The shutdowns] didn't make an awful lot of sense to me," Martin cautions. "I understood that raw milk is a tricky business, and I think the legislators that is in place is good. But if you're able to have raw milk, I don't see why people shouldn't be taught how to use it in their kitchen properly."

Also I realize my adventures in cheese making, Martin reminds how easy it is to render a cream cheese from yogurt: just be cheddarized. "It's a little more tart, but I use it to make cheddarized," she says.

Representatives of both the ag agency and Rural Vermont say a compromise is in the works that will allow the teaching of classes again. But in some ways, it might not matter when everything you need to know is on YouTube. ☺



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SEVEN DAYS

# On the Rise

NECT's Michael Rhoads shares secrets of making champion loaves

BY ALICE LEVITT

**"O**ur job is to manage a kitchen from start to finish," Michael Rhoads tells his students in the Montpelier kitchen at La Brioche, part of the New England Culinary Institute. "You're going to hydrate it and keep it alive so it does the way you want it to."

It may sound like he's describing finishing a pig for a farm-to-table meal, but Rhoads, 36, is the chair of NECT's baking and pastry department. The accomplished baker and teacher is talking about proving starters for the breads that recently gained him a new title: champion.

On January 25, Rhoads was one of four artisans on the Bread Bakers Guild of America team that won the prestigious Sigmund Bread Cup in Tivoli, Italy. He took first place in his category. Traditional bread, against an international field of competitors, including teams from Israel to Australia. Rhoads also played a role in creating the healthy Lob bread and the cross-and-century pastries dessert that, along with an ambitious sculpture made entirely out of bread, won the U.S. competition.

The bread that Rhoads prepared was a leaven ("leavened" in French), a sourdough that rises extremely thanks to cultures rather than yeast. Though it originated on the continent, Rhoads' take was all American, starting with the shape, which he named the Tricon. Each loaf was folded into a triangle that, when it baked, pulled up to resemble a Revolutionary War-era tricorn hat.

Rhoads' loaves also had a key Vermont ingredient. Wildcrater News Race provided him with a treasure trove of native black wheats, which lent a dark, nutty note to the crusty, chewy sourdough. Rhoads stuffed a wilder true in the Tricons with King Arthur flour. When his handwork emerged from the oven, he served it with slices of Vermont Butter & Cheese Creamery's ash-pieced Bonnie Brioche cheese.

Breads at the Sigmund were judged by a jury composed of all the teams' captains and by some representatives of the public, who only tasted slices. Rhoads attributes his victory to the eye-catching tricon shape and to his utopian focus. "It really played to the hearts and minds



Michael Rhoads

**BREAD IS NOT  
SUPPOSED TO BE HOT  
OUT OF THE OVEN.  
THAT IS PURELY AN AMERICAN MYTH.**

MICHAEL RHOADS

of the Italian public," he says. "The French was colder; believe me, we made things like that in America."

For his part, Rhoads has been doing so for years. In 1996, the college dropout headed to NECT from Montana, but he made a detour first to study with Alan Scott, the late famed California oven builder. While earning his associate's degree from NECT, Rhoads interned at L'Espresso in Boston under notoriously gruff chef Frank McCollum.

From there, he headed to the French Laundry in Yountville, Calif., where, Rhoads says, he tried to keep his baking process a secret while he learned superstar Thomas Keller's savory secrets. Rhoads returned to Boston when McCollum poached him from Keller to help him open his bread-focused,

rustic-Provençal style bakery and restaurant, *Sol de la Terre*.

It wasn't long before Rhoads was confident enough to open his own bakery, *R&R Artisan Bread*, in Cambridge. Named for himself and his wife, Jen Rosen, both built up a reputation, winning Boston Magazine's prize for best bread bakery in 2004.

But Rhoads' luck was no longer cooperating with his routine of baking 1000 loaves a day. When he won NECT's distinguished alumnus award in 2009, Rhoads discussed the possibility of returning as an instructor with headmaster Fern Vengit at the ceremony.

Rhoads says he'd always planned on retreating to his olive center to share his knowledge — when he had had enough. Now, the timing was right. He joined NECT's staff in 2010, just after learning that his back pain was due to a severed disc that might eventually have left him paralyzed.

Rhoads admits that, in his role as an administrator and instructor, he doesn't get to cook as much as he would like — except when he's preparing for competitions. "My primary responsibility is to make sure these kids are getting the education they're paying for," he says, indicating the students who are assembling

petite's macaroni and cheese in the teaching kitchen at La Bouché.

His working on his own education, too. Rhoads is currently enrolled at NCCI's BA program in hospitality and restaurant management. "It's all about continuing the learning process," he says. "I still do this day spend a couple thousand dollars a year to learn new things. Competitions, or spending my money to take a class at the French Pastry School in Chicago. You have to make that investment, or you become stagnant."

That thirst for education led Rhoads to join the Bread Bakers Guild in 2003. "That's when I realized I didn't have a clue," he says. It was also when he began to focus on the science of baking.

Before long, Rhoads was attending an open call for one of nine spots on the American baking team. "You went to a three-day class," he explains. After his first day, "I didn't even have the energy to tell my wife I got home. I just sat in a quiet little bar and drank a beer."

When Rhoads attended NCCI, the school had no pastry-focused program. He says his first attempt at competing made him realize that he had a lot to learn about mixing techniques — and baker's craft, a key to the flexibility required in competition. Rhoads now expounds metric math in class. He doesn't bother with U.S. customary units of measure because "I don't have time to teach fractions to adults," he says.

Rhoads also had to learn to expect the unexpected. His first time competing in the nationals for the U.S. team, he was shocked to find no flourers available. At the 800th-year, he had to prepare his loaves in only five and a half hours. "I was, like, 'Wow, that's not possible,'" says Rhoads.

With the right knowledge, however, he was able to make the impossible possible. Rhoads flourmisted his flour ahead of time, then allowed precisely an hour and 15 minutes for his bread to bulk (leaven) before preparing it for baking.

The loaves' unique flavor came not just from the woody black walnuts but from a pair of starters: a light one made of whole-wheat and a stiff one made of white flour. The result was a mix of the sour flavors of acetic acid with those of the sweeter, almost creamy lactic acid from the stiff white starter.

According to Rhoads' 800g team captain, Dora Baxters of the Bread Shack in Auburn, Maine, the result couldn't have been better. "He's visionary in his approach to problems," she says of working with the baker. "I love leaven products. The fermentation is his

own strength. I really enjoyed that with the walnuts. They were such a great pair."

Although Rhoads describes his baking process as "Michael Rooding's" a dish, he admits, "Nothing is a new idea in food — I'm taking what other people do and putting my twist on it."

Rhoads illustrates the principle — with some literal twisting — when he bakes some of his loaves dough into an elegant shape that resembles an anemone, a sort-of-garden bread. The dough is hot, but the shape, with the sides curved in and the center in flat, ends, is borrowed from his teammate John Tridgold, of San Francisco's Southside Bakery.

Rhoads leaves the tips of the loaves pointy, so they end up crisp as breadsticks and nearly burnt. "I love that sort of texture," he says, and slices the bread to display the profusion of bubbles created during rising. The light, anemone-colored loaves he prepares earlier in the day had perfectly round holes; these are long. "The fact that they're stretched out like that shows that it went in under," Rhoads says, meaning he didn't let the dough rise quite long enough.

Students and colleagues are eager to try a slice, but Rhoads won't allow it — not yet. "Bread is not supposed to be hot out of the oven. That is purely an American myth," he scoffs. From a scientific standpoint, Rhoads further contends, hot bread isn't healthy. "All those starch molecules are still swelling and expanding," he explains.

He promotes the Tridgold from the oven late, for optimal drama, saying with a wink, "I figured we'd share off by now."

That theatrical streak doesn't hurt in competition. "I like to do the triangles under, because they're more dramatic. I just think things go a little more," he says, referring to the dough's long, puffy bubbles. "It's my theory, and I'm sticking with it."

But, says Rhoads, in the strict, stressful world of competition, drama quickly flies out. So he's more inclined to approach baking like an athlete. Training is paramount. "Nothing can free you," he says. "In practice, we're writing three-page notes about how it can be better. The cool thing is, our students get to see that we're not perfect."

Perhaps Rhoads and America's bakers aren't perfect, but for now, they can claim to make the world's best daily bread. ☐

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**LUNGEON LEADING.** What are the basics of plant  
biology? *Plants: An Introduction* is a useful refer-  
ence. **UNIVERSITY MICROFILMS**, 300 N. ZEEB RD.,  
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**FENCE CORP'S INFORMATION SESSION** has invited participants to attend a service opportunity for individuals from youth and community development, health applications, and more. Featured speakers will share their experience in a panel discussion. Theater: Free Library Burlington, 500 p.m. Free info: 802-255-0000.

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## MAR. 31 | TALKS

### Quiz Whiz

Watching "Jeopardy!" last month was anything but a trivial pursuit, at least on February 14 to 16, when IBM computer "Watson" beat a set top contestants Ken Jennings and Brad Rutter. The win—which required the computer to master tricky concepts such as puns and irony—represents big steps in artificial intelligence, something local IBM Fellow John Cohn (pictured) will cover this week in "Smarter Computing: How 100 Years of Innovation Got Us to Jeopardy!" As part of the UVM College of Engineering and Mathematical Sciences' 2012 Distinguished Lecture Series, the Jamaica resident discusses his role in designing the technology upon which Watson was based, and watching the machine back when it "really cracked." He also looks at what IBM—which turns 100 this year—has accomplished since its humble start making meat slicers, and what's on the horizon.

**JOHN COHN**

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## APR. 1 | MUSIC

### Sultans of Swing

The Hot Club of Cowtown hails from the Lone Star State, but the affinity to a certain Parisian ensemble is dead on. The Texas trio plays an ear-catching fusion of gypsy jazz à la Django Reinhardt and western swing in the style of Bob Wills. Members Jake Kravin, Elena Jasso and What Smith have opened for the likes of Bob Dylan and Willie Nelson since forming a band in 1997. Even amid fiddle-fueled numbers delivered at breakneck speed, they stay "romantic always that, above all else, the music is for dancing and an old-fashioned good time," notes the *New York Times*. The Hot Club's Middlebury gig marks the finale of the long-running After Dark Music Series. Out with a bang and some catbird twang, at least.

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Friday April 1 7 p.m. at Swan Hall  
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## MAR. 31 | MUSIC

### Scrap Happy

One man's trash truly is another man's—or woman's—treasure. Trio Mediævala concert at the Hop House is a reconstruction of the Worcester Fragments. These jumbled-together choral works from the 13th and 14th centuries had long since been reduced to scraps for use as bookbindings before their rediscovery and subsequent reassembly in the early 20th century. Now, Lane Andrew Fagbergh, Toronto's Shirens Ouseau and Brett Oyle in Verrio (standing in for Anna Maria Proulx) take listeners back to the Middle Ages with their complex vocal polyphony, which earned the Oslo-based ensemble a Grammy nod in 2009. "Each composition is a jewel, evoking the spirit of a long-gone era," according to NPR Music. Perhaps it's time to rethink what's in your recycling bin!

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## events

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## theater

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**KEYNOTES WORKSHOP** Adults and youth over 15. 5:30 p.m. Workshop is to prepare a friendly introduction and movement. Space is limited. Burlington. Vermont Country Theater. Highgate Center. Burlington College. November 30 11-3 p.m. Info: 363-4460.

**NOVEMBER'S SHAKESPEARE** Lights and color. Tickets \$6. Adults over 18. Youth 12 and under \$4. In music, dance and theater. Twin Lake Theater. Montpelier 8 p.m. 56-100 9-10:00.

## words

**POETRY ALIVE/POETRY DISPLAY** Sat 114-211 8 p.m.

**STAY TIME** Sat 114-211 8 p.m.

## SUN.03

### education

**TRAINING FOR THE REEL BUTTERFLIES AND RISE** Series presented by the Vermont State Office of Natural Resources that offers hands-on, field-based education to help increase awareness for responsible fishing and hunting. Vermont State Office of Natural Resources. 114-211 2 p.m. 250-6980.

**FRUITS BASKET** Jack Kemp of Cable TV's *Shoof!* offers a variety of interesting information on fruits. Sat. 114-211 2 p.m. 250-6980.

## dance

**ISABEL GARCIA** Performing dance with social dance and some traditional dance in her live shows. Partners not required. (Dance Social Symposium. Burlington 114-211 2 p.m. 250-6980. In her live shows 114-211 2 p.m. 250-6980.)

**STUDENT CHORUS/POETRY WORKSHOP** Sat 114-211 7 p.m.

## education

**POSTSECONDARY PLANNING** Meet students with individualized education plans in a student support group. 114-211 2 p.m. 250-6980.

## arts

**NOVEMBER'S SHAKESPEARE** Sat 114-211 1 p.m. 2:30 p.m.

**FRANCIS ADAMS CONVERSATION GROUP** Music and dance. November 30 114-211 1 p.m. 2:30 p.m.

## films & festivals

**NOVEMBER FILM FESTIVAL** Sat 114-211 12 p.m.

**EMER MOUNTAIN FILM FESTIVAL** Sat 114-211 12 p.m.

## food & drink

**COCKTAILS OFFERING DEMO** Sat 114-211 12 p.m.

**COOKING/STYLING DEMO** The Ladies Auxiliary. Food. 114-211 12 p.m. 250-6980.

## health & fitness

**HEALTHY LIVING** Vermonters learn about the Vermont State Program which addresses eating habits, stress, energy levels, weight and sugar consumption, weight loss, and more. 114-211 12 p.m. 250-6980.

**OPEN PRACTICE CLASSES** Various yoga, Pilates and other classes. 114-211 12 p.m. 250-6980.

## hills

**READ TO A DOG** Sat 114-211 1 p.m.

## music

**CONCERTS** Sat 114-211 1 p.m.

**OPEN PRACTICE CLASSES** Various yoga, Pilates and other classes. 114-211 12 p.m. 250-6980.

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**Open Competition** Chords, Basses & Drums. November 30 114-211 12 p.m.

## movies

**POETRY ALIVE/POETRY DISPLAY** Sat 114-211 8 p.m.

## MON.04

### arts

**COMPUTER LESSON** Public to learn about computer. 114-211 12 p.m. 250-6980.

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## classes

## acting

burlington city  
arts

**LEAD BY LARRY WIGGAL**  
**THURSDAY, Apr. 7-May 20**  
 8-10:30 a.m. Weekly on Thu.  
 Cost: \$200/membership  
 \$250/EA members. Day sold  
 separately at \$20/EA to keep  
 classes & travel incl. location  
 BJA Day Studio 25044th St.,  
 Burlington, Iowa 52008

**ELAP: SPOTS, GRASSIES & LOGS** Apr 20-May 25, 9-10:30 p.m. Cost: \$25/adult/mem. Bets: \$20/\$50/\$500 donations Location: Burlington City Arts, 250 Main St., Burlington, Vt. Tickets: [burlingtoncityarts.org](http://burlingtoncityarts.org) or call the different spots of interest. Look how happy! Bird and other species live and flourish around us! We're not alone! Join us!

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Journal of Internal Medicine 250: 461–468

**EXHIBITORS:** **EXHIBITOR**  
numbers, location **PC Day**  
Studio, 320 Main St., San Diego  
Design and create your own  
jewelry to wear while a four-day  
class teaches you a set of  
concepts and a pattern using  
different silhouettes to improve  
the styling and mounting. Take  
with friends and friends chosen  
to make a night, week class.  
Hire an artist to suit included.  
Lined, 30.

3220/ACAdminders, Location  
Fellowship Center's Digital Media  
Lab (Laurie) Give us your  
perfect to use matter and visual  
content, and you'll get it. Later  
you'll work for the most loved  
Coke management, and for  
collaborative paper design and  
creative, and you'll get it. 3220  
perfect will be covered. The class  
will also include personal and  
creative for all of your work.  
Prerequisites: (PH)Theater  
Lecture, and experience. Limit 10

position. In direct, close-up and moving close-up photography for filmmaking and stills taken using hand-driven cameras or borrowed equipment. Acrylic photo-emulsion use a soft-focus exposure unit, aperture and print images with water-based film. Over 20 hours/week of open studio time included in tuition. [www.mps.edu](http://www.mps.edu)

far passed its usefulness in many existing positions of abstract painting. Using the power of their clay-on-water soluble acrylics he was able to produce a work he considered to be important and by adding other ink media (in some cases as a semi-transparent ink) to use as a starting place. List, 93

## BCA

Call 800-7708 for info  
or register online at  
[burlingtoncivilians.com](http://burlingtoncivilians.com).  
Teacher fees are also  
available online.

art

**Cost-Effective Leadership: How**  
**one Manager Can Save a Lot**

**dispute.** Learn how conflict is resolved and compromise reached. Some have been taught to mutually as a starting point, discussed media to be aware of such as those discussed in the book. The most media focus on the through demonstration and with a chance to explain the role and why of periods of the and alternative materials. They discuss or reflect on the role. Appropriate for all levels.



dance

**DAVID LARSON & SOUTHERN**  
\$10,000 Burlington's newest  
(8,000-sq-ft) place includes New  
Kew there are 2 salsa dance  
studios in Burlington. New classes  
begin Thursday, Apr. 13 7 p.m.  
Beginning salsa.  
A great way to get started!  
meets someone friendly. Then  
it's yours, very much yours.

[illegible]

Stitcher's location: 6400 E. 1st Ave.,  
West Nyack, New York 10994  
609-261-2222  
stitcher@earthlink.net, Laver  
Heggenrich's website at [www.hedgehog.com](http://www.hedgehog.com) features  
stitcher, many cool mailer mouse  
Pinette mouse available. Special  
packaged for physicians and  
nurses. Name a limited species,  
very well-bred mice at 10¢.  
Send me to find out more  
Special guest teachers working  
Pinette mouse limited species  
for students who want to be

**Wintersdays, Agave Agavesaurus**  
Temperatures around 40° F. Feeds  
7:00 p.m. to 10:00 p.m. No  
direct experience, but he  
performs a routine that he  
likes to see. Last day of  
the show and prepare for a  
very close work.

U.S. Washington Info Studies  
marketers, 880 7801 Great Run  
Exposure, introducing, with  
Salomon music. Learn a good  
singing, and I phoned out  
services. These start every six  
weeks. Turnover for 1992, 1993

**LEARN TO CHANGE WY'S**  
**MANAGER**, Cont. 330/4-week  
 class, location: The Champlain  
 Club 10 Kinross St. Burlington  
 St. Adams, Colchester 361-  
 First Step Service 353-0762,  
 kennethfirststep@comcast.net  
 FirstStep@comcast.net. Come  
 share, become with others, but  
 come full attention to dance!

months, but intermediate classes vary from month to month. As with all of our programs, every one is encouraged to attend, and no parent is necessary. Three

**PLANTED** 11411 on Washington  
Boulevard (between 19th and 20th)  
1940s Bldg., 323 Washington.  
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Facilities: open 1930-2200; toilet  
[Perthshire@earthlink.net](mailto:Perthshire@earthlink.net).  
Washington-Denver area: Modern  
dance technique - classical ballet  
based, national & international  
flavors. Space: learning and  
creative movement classes; please  
join the founder, one of strength  
characteristics, musician and  
freelance to create with confidence  
and joy what cannot be  
said in words or other forms of

**COMMERCIAL STUDIO** Interiors, 400 W. 42nd St., 10th Fl., New York, NY 10036-2102, 212-693-4400, [www.commercialstudio.com](http://www.commercialstudio.com). Commercial Studio is a leading interior design firm in New York City. The firm's design services include space planning, conceptual design, schematic design, design development, construction documents, and construction administration. The firm's design services are provided to a wide range of clients, including corporations, government agencies, and educational institutions. The firm's design services are provided to a wide range of clients, including corporations, government agencies, and educational institutions.

David Duffalo, 4 Howard St.,  
Burlington, VT 05401  
dave@duffalo.com

[illegible]

**FEED GLASS** Adult class  
8-week class Wed. Jan 4-12.

**STUDY:** *4 weeks/2017, Burlington*  
*URL:* [48827002.dreamstime.com/stock-illustration-spring-kisses-2017-Pink-very-warm-peaceful-art-illustration-of-pink-and-purple-veins-illustration-illustrate-a-number-of-flat-pink-pink-to-ecological-chips-very-tempting-into-much-as-horn-horns-very-satisfying-or-entire-idea-here-There-will-be-a-collision-of-design-principles-mixed-together-Asphar-entire](http://48827002.dreamstime.com/stock-illustration-spring-kisses-2017-Pink-very-warm-peaceful-art-illustration-of-pink-and-purple-veins-illustration-illustrate-a-number-of-flat-pink-pink-to-ecological-chips-very-tempting-into-much-as-horn-horns-very-satisfying-or-entire-idea-here-There-will-be-a-collision-of-design-principles-mixed-together-Asphar-entire)

**Studio**  
about its future and its identity

[illegible]

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Location: Touchstone Modeling  
 Arts: 301 St. Paul St., Burlington  
 Info: Lane Moore 726-3392  
[www.touchstonearts.ca](http://www.touchstonearts.ca)  
 is free. The Feldenkrais Method  
 is a series of somatic exercises, all  
 fully put together, which, and  
 gives relief much more on,  
 and increase your self-awareness

Many organizations are in a state of transition. Merck's four major pharmaceutical divisions (including biotechnology and combination products) have been reorganized into three divisions, and the company is restructuring its sales and marketing organization. The company is also restructuring its manufacturing organization. The company is also restructuring its research and development organization.







**“W**hen you’re entering a pre-dating phase.”

Raise Truitt is sitting at a small table at the Langdon Street Caffe in Montpelier and explaining some of the musical inspirations and techniques Wooden Dinosaur are exploring in preparation for recording their next album. Michael Roberts, her longtime friend and cofounder of the eclectic local ensemble, sits across from her. When strains of Post Malone’s “Montero” emanate from the cafe’s speakers, “There are a lot of diverse influences in our music,” Truitt, 26, explains.

Indeed, indie folk is the exact point of reference for Wooden Dinosaur’s 2020 debut, *Nearly Lost Stars*. But it’s not an adequate descriptor. “That album boasts an array of stylistic touchstones, from rock and psychedelia to folk, old-time and country. Every song reflects a stylistic definition.”

“When we explore country and folk music, all of the other music we listen to is never really far from mind,” contributes Roberts, who 28 and the band’s primary songwriter. He came about a recent local performance by Bart Vele and reveals an affinity for Argentine song writer Juan Molina. As a child, Roberts’ father introduced him to folk and country icons such as Hank Williams and Bob Dylan. He recalls listening to *Pavement*, *Nervous and Dangerous II*, and a teenage

Bob Jodeling. “I’ve been listening to a lot of Bob Wills lately,” Roberts says, referring to the late western-swing bandleader. “It’s been inspirational. His band had, like, three fiddle players, a bunch of horns, electric guitars.”

“And yodeling,” Truitt interjects. “And yodeling,” echoes Roberts. “It doesn’t seem like it should work. But it does.”

Though few would ever confuse Wooden Dinosaur with a western swing band, the combination is a good one. A secret when at full strength, Wooden Dinosaur employs a unique assortment of guitars, strings, horns and organs to accent Roberts’ eastern songwriting.

“[We’re] both works because it’s this weird orchestra, working together to come up with the right arrangements,” Roberts continues. “That’s sort of my job to explain all these different



(Clockwise from left) Michael Roberts, Truitt, and another band member.

## No Place Like Home

Wooden Dinosaur settle down in Vermont

BY DAN HOLLES

types of music, but make it work because we’re doing [them] together.”

Truitt and Roberts have been playing together since meeting during their first week at Union College in 2009, even though Roberts admits they didn’t have a lot in common at first. Back then, Truitt primarily played the steel pan (for Wooden Dinosaur, she’s a vocalist and fiddler), while Roberts focused on jazz and classical guitar.

Truitt is a fiddle at heart. The Cabot native began learning the fiddle in high school, continued through college and has studied with a number of local fiddlers since. She also performs in the local folk duo Murphy. Truitt has no classical training, but is a driving force behind Montpelier’s Summer School of Traditional Music and Culture, a community-oriented folk-music academy.

To find common ground with Truitt, Roberts delved deeply into American folk music. But first, he made a slight detour... to Mongolia.

“I just wanted to get away for a year from the Northeast,” the New England native says of his postcollege travels. He

also wanted to distance himself from music in general for a while. Despite that intention, Roberts soon became immersed in Mongolia’s rich folk heritage.

“Just being around folk musicians in Mongolia and seeing how they approach their own music and musicianship made me look into American music more deeply,” he says.

When Roberts returned in 2007, he and Truitt began informally collaborating again. Wooden Dinosaur didn’t truly take shape until 2010, when Roberts’ brother, Frank Roberts, joined the duo on drums. The newly formed trio began work on *Nearly Lost Stars*.

Michael Roberts’ journeys provided a fundamental theme for the record. “A lot of it is about traveling... feelings of alienation,” he says. “Never really knowing what home is.”

While his songs reflect personal experiences, much of the alienation expressed is rooted in a more profound dichotomy that Roberts observed while in Inner Mongolia. Similar to Tibet, he explains, the region was once independ-

ent and has since been colonized by the Han Chinese.

“That’s a really crazy place,” he says. “There are a lot of tourism sites, a lot of that situation comes from friends living in a place that is supposed to be their home, but it’s not any more.”

At the time, Roberts was also dating with distance from an ill-fated, long-distance relationship. “There are some classic breakup songs, too,” he points out.

It’s difficult to divine literal meanings in the songs on *Nearly Lost Stars*. Roberts’ lyrics are often impenetrable even to Truitt, who sings lead on several tracks. “Often, I don’t really know what I’m saying about,” she admits. “It’s internal and interpret them in my own way.” Truitt says she was previously unaware of the Mongolia connection, “but I understood the alienation.”

Roberts says his lyrical vagueness is intentional. “[If] taken literally, I can’t imagine anyone would understand, so that it would connect with anybody,” he says.

Truitt points to a new song, “The Hallowed.” “It has to do with being haunted, in my mind, by love,” she says. “The lyrics are so ambiguous, and there’s so much feeling in them. But I’m not quite sure what the specific theme is. But that’s always me. I feel the song even if I’m not really interpreting it as uniquely written.”

Wooden Dinosaur will begin recording a follow-up record this summer. Truitt notes that Roberts’ new material is more focused, which is perhaps a result of the songwriter’s newfound stability. His wanderlust still, he now settles in Montpelier and is engaged.

“There’s less of a longing,” Truitt observes. “It’s more about love, home and what’s going on in the world.”

“I take more of a stance, which is a little heavier,” Roberts adds, referring to the social and political undercurrents in his new songs. “It’s easy to be ambiguous. But putting yourself out there is kind of frightening.”

That may be true. But, as Truitt notes, there is strength in stability. And they can always count on yodeling. ☺

**W**ooden Dinosaur play the Pompano Beach, Fla., show on Sept. 18 at 7 p.m. and the Montpelier show on Sept. 24 at 8 p.m.







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Champlain College

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**CLUB DATES**  
WANT AVAILABLE. ALL AGES UNLESS NOTED



SAT. 12 / NET BILLOW (MID)

**Expand and Contract** For months ago, **NET BILLOW** was playing the grungey wags in the land with white hot indie-rock outfit Dirty Progress. This week, he embarks on a solo tour that will land him in far corner arenas than, say, Madison Square Garden. "I feel all choices, drive bars and, (hehe) estimate to wrap that should suit the graceful anti-grunge pop salsa found on the bassist and composer's forthcoming effort, *People Change*. **BilLOW** plays the Monkey House on Saturday, April 5. Local indie singer-songwriter **WINTERGATE** opens."

**J.P. FINE** Does slow-wave slumberous Rumble (top m. free)

**UPPER** Starts with DJ Hector Cabos (jazz) 5 p.m. free

**MAHONEY HARBOR LOUNGE** The Two featuring Wolf Cousins w/ Susan Crossland & Jeff Hines (jazz) 5 p.m. free

**MONKEY HOUSE** The Antidote/Outpost Project (pop rock) 8 p.m. \$5

**NECCAS** 6 Dark Sonnets (new music) 8 p.m. \$5

**PARKING ACQUITTIC LOUNGE** Resident DJ/producer Marvyn Smith (indie folk) 7:30 p.m. \$5

**PARK PLACE Tavern** Word This (rock) 9:30 p.m. free

**RADIO BEACH** (Pineapple) 10:00 a.m. The Goodies (jazz) 10:00 a.m. \$5

**RADIO BEACH** 10:00 a.m. (top) 10:00 a.m. \$5

**RED TORQUE PLAZA ROOM** DJ/producer (house) 10 p.m. \$5

**REGULAR VETERANS ASSOCIATION** (indie folk) 8 p.m. \$5

**ROCKING MOUNTAIN TAVERN** (indie folk) 8 p.m. \$5

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**TUFFED MUSIC HALL** Matt Shales Band (jazz) 8 p.m. \$5

**UPPER** Starts with DJ Hector Cabos (jazz) 5 p.m. free

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**ROCKING MOUNTAIN TAVERN** (indie folk) 8 p.m. \$5

**CLUB MONKEY HOUSE** (indie folk) 8 p.m. \$5

**FRANKIE'S** 8 p.m. (top) 8 p.m. \$5

**MAHONEY HARBOR LOUNGE** The Two featuring Wolf Cousins w/ Susan Crossland & Jeff Hines (jazz) 5 p.m. free

**MONKEY HOUSE** The Antidote/Outpost Project (pop rock) 8 p.m. \$5

**NECCAS** 6 Dark Sonnets (new music) 8 p.m. \$5

**PARKING ACQUITTIC LOUNGE** Resident DJ/producer Marvyn Smith (indie folk) 7:30 p.m. \$5

**PARK PLACE Tavern** Word This (rock) 9:30 p.m. free

**RADIO BEACH** (Pineapple) 10:00 a.m. The Goodies (jazz) 10:00 a.m. \$5

**RADIO BEACH** 10:00 a.m. (top) 10:00 a.m. \$5

**RED TORQUE PLAZA ROOM** DJ/producer (house) 10 p.m. \$5

**REGULAR VETERANS ASSOCIATION** (indie folk) 8 p.m. \$5

**ROCKING MOUNTAIN TAVERN** (indie folk) 8 p.m. \$5

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# REVIEW *this*

## Let's Whisper, The Shortest Days

LETTERMAN RECORDS / JONESVILLE VERMONT



There's something both sweet and melancholy about winter days. In Vermont, we know that fact all too well, as we have a lot of them. It's soothing to trudge along narrow snowbanks lined sidewalk in falling afternoon light, to brace oneself, manifested in wool or Gore-Tex, against icy gusts, to face the steady susceptibility of an endless succession of gray days. But there's a flip side: struggling under down comforters and thermal sheets while a storm rages outside to dislodge. To huddle with friends in a small cafe and peer out at obscured windows is to be part of an exclusive club. Old records, hot chocolate, dog-eared books — these small things make winter bearable, even enjoyable.

Our longest season has provided Vermonter inspiration for countless works of art. But rarely has the peculiar season of winter, its splendor and isolation, been captured as lovingly and accurately as on *The Shortest Days*, the debut full-length from local bedroom pop duo Let's Whisper.

The band, an offshoot of local indie-pop known as the Soundies, is composed of songwriters Dana Kaplan and Colin Clary. The record is a follow-up to a four-song tape, *Keep a Secret*, released late last year. It is not only the bands' first full-length, but also the first full-length for noted indie-pop imprint WolfPOP Records. To quote Clary, "Wow."

The album begins with a reimagined take on "California Girls," also the lead track from *Secret*. A wispily synth-pop beat tops the Pasadena fix for glowering electric guitar arpeggios and bleating

organ staccatos. Kaplan's trademarked vocal delivery is giddy and vulnerable as she yearns for a missing lover with synapses in her skin and flowers in her hair.

Kaplan's truest talent comes in the perfect complement to the apocryphal Clary. On "All Happy Endings," she balances his boyish charm with playful teasing.

The title track is a blissful pop melochania. Jangling guitar adds a driving disco lean as Kaplan meditates on the small realities of winter: "Snow is covering the town, and there'll be more, so they say," she sings. "Trying to dig out that buried smile / Could you help me find my smile?"

A reworked version of "Sneaky Sunday Afternoon," a duet from *Secret*, follows. While the spiffy new remission boasts a more fully formed arrangement, the hazy, laughing in the original, rough-hewn sketch is lacking here.

Following a hefty instrumental interlude, "When the Snow Falls" — imagine a guitar-driven, indie-pop version of Vince Guaraldi — the record closes on the eponymous track "Let's Whisper." Whimsical and breezy, the song is a joyful release, not unlike that first, cold warning day of spring that (ahh!) makes one forget how unbearable winter really was. In fact, *The Shortest Days* has a few, it might be that it evokes winter in Burlington so acutely that it could become a valuable wedge (PS) that day finally comes.

Let's Whisper play 3/2 Lounge in Burlington on Saturday, April 2. *The Shortest Days* hits shelves Saturday, April 9.

DAN SOLARES

## Gas and Oil, Live in Jonesville, Vermont

THE GUNN CLUB

Millen's Gas and Oil bill themselves as "real hardcore punkers from Vermont." Led by "Beano" Parker, guitarist for VT punk progenitors the Wends, the band certainly has the image to back up that claim. Filmed in a garage, the band's recently released DVD, *Live in Jonesville, Vermont*, is a grungy, black-and-white snapshot of just how real Vermont punk is. It is a gritty counterpart to the NPRish-lounge, Outback driving, hip-hopified, L.I. Beat crowd at the increasingly sophisticated Green Mountains.

Following a short intro scene in which Parker blazes the latest from Canadian hardcore outfit the Concer from his car — which may be, ahem, a late-model Subaru — the film cuts to a shot of the middle-aged group standing steady in a road garage, swirling beer. A jumpy transition later, the band jumps in to "Heaven." The song is a slow sludge, metal-tragedy stomp. No one will ever accuse Gun and Oil of virtuosity. But Parker unleashes his sinister guitar licks with enough ragged fury to convert any technical flaws. Drummer Rick "Stink" Lincoln and bassist Barry "Beet" Moffet to stich Parker's intensity with driving, if unimpressive, aplomb.

"Doing Life" is next and is a classically philosophical treatise on, well, a life sentence in prison. Lean, fast and unadorned, it's an exercise in sloberbing punk efficiency. "Trash" continues the punk-rock history lesson, sounding as though it was transported straight from a druggy NYC club in 1978. "Generations" is similarly evocative of punk's bygone era, but with a generational twist, as Parker ruminates on the promise and, ultimately, the futility of youth, screaming, "It takes 20 years to discover yourself / It takes 20 years to be someone else."

Excepting only 10 in 6 (both audio and video quality), *Live in Jonesville, Vermont* may not appeal to many beyond local punk aficionados and Vermont music and events. But watching the aging trio gleefully shed through one two-minute cut after another, just hardy get the sense they care what most of us think.



As Vermont's area build increasingly leaner and meaner, our downtowns increasingly resemble Anywhere, USA, and our downtowns charm and antiquation, cool-as-outter pop, it's comforting to know that, somewhere in a garage in Jonesville, "real" Vermont still exists.

DAN BULLIES

Watch something LOCAL this week

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 Tickets are \$10 per night, available at Middlebury's Office or at the door.  
 Doors open at 6:30pm, 5:15 min.

**FIRST ROUND**  
 Thursday, March 11  
 7PM, 11 Main: Broomfield  
 8PM, Two Brothers Tavern: The Fix  
 9PM, American Flathead: Orange Orange

**Friday, April 2**  
 7PM, 11 Main: Broomfield  
 8PM, Two Brothers Tavern: Liquid Animal  
 9PM, American Flathead: Orange Orange

**FINAL ROUND**  
 Saturday, April 5  
 7PM, 11 Main: Night Walker  
 8PM, Two Brothers Tavern: Night Walker  
 9PM, American Flathead: Night Walker







# Nature Lovers

Susan Wahlrab and Mariella Bisson, West Branch Gallery & Sculpture Park

**A**s heavy winter snows recede, springtime creeks run full, trees begin to bud and the colors of summer seem almost within reach. At West Branch Gallery & Sculpture Park in Strawn, a pair of landscape exhibitions, collectively entitled "Duetto: New Visions of Nature," anticipate that approaching season.

North Country collageist Mariella Bisson creates monumental vistas out of scraps of paper adhered to fine Belgian linen. Her blues are closely calibrated to recall the colors of stones, bark and melting snows. Susan Wahlrab, inspired by the forests around Maple Corners in Calais, among other locales, has

## REVIEW

devised an intricate approach to watercolor. By layering translucent dabs and splashes of color, she builds glowing, ethereal surfaces reminiscent of the complexities of nature itself.

Wahlrab seems to have taken to heart Edward Munch's observation that "there are no lines in nature, only areas of color, one against another." In her 30-by-30 inch "Bear Step," dense hair dissolved into a lush color field of vibrant earth tones highlighted with red and orange. At the very top of the painting is a passage of textured sky, a patch of ethereal blue is layered at lower left. Wahlrab's spaces are like the background of the "Mona Lisa" — sfumato, the art term for mist, softens her passages. The works on clipboard, a smooth ground that allows surface



Storm Like Forest Storm

something and is tougher than paper or canvas. Watercolors dry in translucent layers on its surface, and the artist's numerous strata achieve unique and often nonlinear effects.

"Breaking Trail" and "Banks of Kitchiquipi" are long, rectangular pieces that place a bit more emphasis on linear structure. Wahlrab's vertical 24-by-12-inch "Breaking Trail" has a low horizon buried deeply in the woods. The de-molded deciduous trees are only lightly burdened by snow. Stark transparency of value describes the forest.

Wahlrab's "Banks of Kitchiquipi" — which references the Ojibwa name for Lake Superior — is a 12-by-36-inch wooded setting with a darker foreground and a light value, atmospheric background. A few broad tree trunks in the foreground anchor the composition,



Winter Walk

Bisson is also an artist of the woods, but her collaged forms are broader, their textures seemingly more organic. She has written, "I try to push paper to new extremes." Indeed, Bisson's blues, greens and browns on her papers. Materials are layered, as in sedimentary rock, and she adjusts values to create depth in her compositions.

In "Moon Green Falls, Gooseville, Vermont," white water cascades over gray and brown boulders into a calm pool of light blues along the bottom of the 35-by-60-inch canvas. Along the top and to the upper corners are deep greens and blue green, broken into interwoven, geometric forms.

The 50-by-38-inch "Pond" is focused on three vertical tree trunks, perfectly timed to create depth. Progressing from lightest on the left to darkest on the

right, the trees have craggy, rough bark achieved by incorporating the collaged papers. Bisson's background has smoother, light-green hills, and patches of light blue sky peek from the canopy of forest green.

Bisson also presents watercolor studies of her collages, and a few pencil drawings that exhibit the same attention to detail these collages do. In the 16-by-42-inch "Forest Loop," the values run the gamut from black to white, and the composition is vertically bisected by an easypoint. A 16-by-10-inch watercolor of the same scene is pushed to the right, with the hills more centered. Bisson adjusted and re-adjusted the scene in several images, each successful in different ways.

Bisson has thoroughly mastered the use of collage, and Wahlrab practically re-invented the way to paint with watercolor. But these artists' innovative approaches are not the only reasons there is a fine exhibition. Bisson also noted, "It is not enough to know your craft — you have to have feeling." And feeling is the spark that makes this show vital art.

MARC AMIGLEY

**1** Susan Wahlrab and Mariella Bisson. "Duetto: New Visions of Nature." West Branch Gallery & Sculpture Park, Strawn. Through May 8.

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## MELANIE GILLMAN

is a first-year student in the Center for Cartoon Studies program and is working on her first novel, a story about a vampire who is a lesbian. She is also working on her comic book about a vampire who is a lesbian. She is also working on her comic book about a vampire who is a lesbian.



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## EXHIBITION AREA ARTS &amp; EVENTS

**EVERY FUNDING AND RESEARCH IDEAS ARTISTS**  
**NUMEROUS CREATORS** Turnings and/or  
 photos inspired by the artist's research. American  
 and/or foreign. Janet Patterson, Lynn  
 Bower, Janet Patterson, Susan Lee, Janet  
 Patterson and Barbara Lee. Through April  
 30 at the Art Gallery of the University of the Pacific, 100  
 1000 S. 10th St., Portland, OR 97202.

**JOHN DAVID SOUTHWICK** Artistic portraits and  
 prints and mixed media prints and prints. Through  
 March 31 at the University of the Pacific, 1000 S. 10th  
 St., Portland, OR 97202.

**JANE CAMP** "The Power of the Word" and other  
 prints and mixed media prints and prints. Through  
 March 31 at the University of the Pacific, 1000 S. 10th  
 St., Portland, OR 97202.

**KYLE MATTHEW THOMPSON** Prints and mixed  
 media prints and prints. Through April 30 at the  
 University of the Pacific, 1000 S. 10th St., Portland,  
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**L. J. SPINNEY** "You are not" photographs on a New  
 Series. Through April 30 at the University of the Pacific,  
 1000 S. 10th St., Portland, OR 97202.

**LISA LAMM** Prints and mixed media prints and  
 mixed media prints and prints. Through April 30 at  
 the University of the Pacific, 1000 S. 10th St., Portland,  
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**LOU FOLEY** "The Power of the Word" and other  
 prints and mixed media prints and prints. Through  
 April 30 at the University of the Pacific, 1000 S. 10th  
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ARTISTS

## ART IN THE PARK FESTIVAL

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 503-255-1000.

## CHAMPAIN KELLEY

Photocollage. The artist's  
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 photography and collage.  
 The artist's work is a  
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 and collage. The artist's  
 work is a combination of  
 photography and collage.

**LAMARCA** Prints and mixed media prints and  
 prints. Through April 30 at the University of the Pacific,  
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**LEON LITWIN** Prints and mixed media prints and  
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**LORRAINE** Prints and mixed media prints and  
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**MARCO MARCO** Prints and mixed media prints and  
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Olivia Jarrez Madison was born on March 23. Her middle name honors her grandfather. She weighs 70lb/102cm and is 31" long. She was napping when we stopped by - reading up before going home to Barnie to meet her big brother Aiden (6) and sister Riley (3). She's a beauty and we think with a great name like that she is destined to make history. Congratulations and best wishes to Tonya and Eric Madison and their beautiful family.



Ryan E. Givert  
MD, OB-GYN



Sam Zerlin  
RN, OB Nurse



Gail A. Lattanzio  
MD, Pediatrician



Michael W. Morgan  
MD, Anesthesiologist



Sarah Balch  
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## art

EXHIBITION AREA ENDS AT 6 PM

**THE SECOND TRUMPET TAPPER EXHIBITION** Hosted by a group of all artists exhibiting, assisted by members of the "Last Trumpet" by Leonardo da Vinci. April 1 through 30 at Midway in Burlington. Info: 330-3203

**KNOW THE FACTS? THE FINE ART OF THE CIRCUS IN AMERICA** Recently made in costume poetry American artists has created the look and the art form. Between and outside the ring (through May 20). **REPODUCTION** Artist talks and a print in the New Media Art and the European and American Gallery (through May 22). **SHAKESPEARE'S CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20. **SHAKESPEARE'S CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20. **SHAKESPEARE'S CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20.

**THE SHAKESPEARE CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20. **SHAKESPEARE'S CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20. **SHAKESPEARE'S CHRONICLE OF THE ARTS** A REEL OF A PUPPET THEATRE: Poets for Youngsters and poets after Shakespeare and poets and poets from the 19th century through May 20.

**WHITNEY JAMES** Digital photography prints and art in the form of a book. Through March 30 at the Vermont Center for the Arts in Burlington. Info: 330-3203

**WHITNEY JAMES** Digital photography prints and art in the form of a book. Through March 30 at the Vermont Center for the Arts in Burlington. Info: 330-3203

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## ART SHOWS

Boo Sze Yang *Wine & Food*

Shopping malls have in common, says Singaporean artist Boey, are cavernous rooms full of "glitter and awe," promising false happiness. In his show, "Secrecy" at the Red Mall Gallery in Johanson, Boey's oil paintings of both kinds of temples — malls in Singapore, cathedrals in Tucson — hang side by side, and the similarities are striking. In his statement, Boey describes riding a mall escalator: "As we steadily ascend, moving transport to yet another twirling destination on a network of fully automated conveyor belts, we could well believe that we traverse the steps up to heaven." (Exhibition April 1, 3-6 pm. Invited, "Triality" Sculpture, Boston, 1984.)

dryer. French apr 23 at Northwest Kingston  
Antwone Erik Anderson Gallery in St. Johnsbury  
info: 200 2100

**DEBORAH FLEISCHMAN IN BATHING W/ PINE WHEAT**  
 Fleishman's abstract paintings explore fire, desert, space and formwork at Gallery 1, 11955 Wilshire Boulevard, Suite 100, Los Angeles, CA 90025. Tel: 310-206-1111. Website: [www.fleishman.com](http://www.fleishman.com)

**ISOLATE DUKE & DOWNS SAVAGE** Succulent-smoked wildcatfish and melted cheddar makes by Duke & Downs' succulent-smoked trout organic medallions by *Savory*. Through April 17 at 14th & 15th Ave. S. Denver, CO 80202. 303.733.9999

**LIFE BEHIND THE SCENES** **INTO THE FUTURE**  
**WITNESSING CHILDREN'S ART** Artwork exploring  
 the future of... [www.burtonandburton.com](http://www.burtonandburton.com)

**NURE KWIDDEY** *Feelings by the Numbers* (H. O. Harte '84) esp. *Curry Through Anger* (H. O. O'Brien Center for the Arts, Johnson-State College) Info: 803-349-6100

**MELISSA D. ARMSTRONG** "Science to Fiction" works made almost entirely of sugar and candy as part of the artist's practice. She is currently at the Center Through April 14. Viewpoint Studio Center is located at 3601 1st St., 950-866-6649.

**HENRIEL DEMONDRE** Colorist paintings of abstract figures, landscapes, nature and stars by the SPACE artist. Through May 2 at Dixon's Restaurant 8155 Wilshire Blvd. 400 W653

**MICHAEL SMITH:** *Beard Pop Art and Other Behavioral DADAism* acrylics and mixed media work, through April to H Street R. Union Square N. [www.michael-smith.com](http://www.michael-smith.com)

**HOMER WILLIAMS** "Witness a Tipping Point: 'Dear Ben'" abstract and express of human feelings by the Huntington artist. Through April 11 at Union-Dep Art Center in Glasgow, Idaho 83801-0000.

**PATRICIA LYNN SURETY** (PhD, 1990, The University of Maryland) teaches art and art history to 100-level students, focusing on the 19th-century painting, sculpture and objects of materials. Through a grant from Green Goddess Coffee in Silver Spring, she is currently working on a book about the

**PETER MILLER**, "Vermont Farm Women," (dark and white) photographs of women farmers, gardens and hedges; like the 1920s edition used for his *COLOSSEUM OF THE SEASONS*, the *Vegetable Garden* is an homage to the *Vegetable* in the 1920s. (p. 100)

**KEAN CLIFFE**, *Interactive Things*, prints made using custom-built processing software, exemplifies interactive video technology that I have, thanks members to physically play with animated systems. Through April 14, Irvine South Memorial Museum, Irvine, California, 949.453.1100, ext. 2000-1000.

**STIPPLED** Shows four photographs of four seasons on enclosed Lake Champlain. Through March 28 at Kew-Forest, N.Y. in Westbury, N.Y. 1999. \$20. \$25. \$30. \$35. \$40. \$45. \$50. \$55. \$60. \$65. \$70. \$75. \$80. \$85. \$90. \$95. \$100. \$105. \$110. \$115. \$120. \$125. \$130. \$135. \$140. \$145. \$150. \$155. \$160. \$165. \$170. \$175. \$180. \$185. \$190. \$195. \$200. \$205. \$210. \$215. \$220. \$225. \$230. \$235. \$240. \$245. \$250. \$255. \$260. \$265. \$270. \$275. \$280. \$285. \$290. \$295. \$300. \$305. \$310. \$315. \$320. \$325. \$330. \$335. \$340. \$345. \$350. \$355. \$360. \$365. \$370. \$375. \$380. \$385. \$390. \$395. \$400. \$405. \$410. \$415. \$420. \$425. \$430. \$435. \$440. \$445. \$450. \$455. \$460. \$465. \$470. \$475. \$480. \$485. \$490. \$495. \$500. \$505. \$510. \$515. \$520. \$525. \$530. \$535. \$540. \$545. \$550. \$555. \$560. \$565. \$570. \$575. \$580. \$585. \$590. \$595. \$600. \$605. \$610. \$615. \$620. \$625. \$630. \$635. \$640. \$645. \$650. \$655. \$660. \$665. \$670. \$675. \$680. \$685. \$690. \$695. 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**SHAN TAYLOR & MARIELLA PIVON** *Contests!*  
New Voices of Nature: authorship landscapes by  
Walter de la Torre; poems by Fred Moten; essays  
by Robert Bly, Thomas Mullen, and  
Barbara Herrnstein Smith; in *Green* (eds.  
2012, 2014)

**WIMPEY SOLIDITY** Instant Cities/Solids • Built on ponds and waterpools landscapes capturing vibrant material life around. Through March 2 at Green Mountain Fine Art Gallery in Basel. Info: [www.wimpey.com](http://www.wimpey.com)

and the same

**WOMAN'S GAZE** Portraits of women artists by Sherie R. Under. Sculptures by 2012 Pagine, with oil painting by Sherie R. Under, printed linocut portraits, and portraiture sculpture, by Gae Aulrich. In sculpture, working with a female artist, and whole portraits by Pagine-Under, and a portrait by Sherie R. Under. Through May 10 at Gallery on the Beach, 1000 Beach Blvd. 303.333.1120

**VIRTUALLY ANYWHERE** Visitors of all ages can view the special life-size dioramas, including photos by Jack Lee that are mounted on the exterior of the Museum.

March-Lentz and partners before Cassie and Newman, Jerry V. Big and Ed Guter. Through April 10 at Edgewater College in Madison, Ind. 400 0200

## northern

**PHOTOGRAPHS AND FURTHER INFORMATION:**  
Photographs of adults by Oliver Dörmann  
photographing parts of 12 different species by  
Sawamura Shōichi and larvae by Akito  
Sawamura

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JUST ANNOUNCED AND ON SALE

5/9 SUN Jerry Seinfeld @ Pops! Bookings  
5/10 FRI Lynn Storkoff's "Catalina Soup" @ FoodSpace  
5/15 SUN Hayden Stone Stars "Single Bitch" @ New Street Landing Rock & Theatre  
5/15 SUN Ping Pong 10 Guyanese "Trinity Star" Wins from the Stability Community @ Hayden  
5/20 FRI Ryan Adams "American Revolution" @ PopCircus  
5/27 FRI George Clooney Movie Festival 5/27/28 @ Camp Ramona - Greenfield, MA  
5/27 SAT David Sherry / Radio Butlers @ Decades Video Inc., Foxe, London

## APRIL 2011

[illegible]

Minerals are Compensable/Non-Compensable



Northern Vermont's primary source of tickets  
for performing arts and summer festivals

**The Lincoln Lawyer ★★★★★**

**A**s I watched *Matthew McConaughey* jump his A-pose to the surprisingly satisfying and sweetly earnest *Just Dancin'*, I couldn't help thinking of *Michaelson* *Alk*. Remember the way he'd lie back against the ropes with you were sure he had nothing left and suddenly burst back to *Thunderous* *Alk*? That's sort of what the actors *do* here. After a string of romantic comedies that left his career *down* for the count, he's bounced back to give one of his finest *performances* to date.

McConaughy brings just the right mix of smarts and charm to the role of Mack Ulster, a smooth-talking, bottom-feeding L.A. defense attorney who works one of the back seats of his chauffeured Lincoln Continental. A cross between a thinly veiled Lucille Baller and a built-a-chimney that consists almost exclusively of drug-dealer backdoor, wonder son and huggins. The fact that they're almost always giddy doesn't cost him any sleep. If they've got the cash, he'll get them off on a vehemency or plug huggins their charges down a drain on the toilet.

Conspiracy with an unusually capable reporting cast. His investigator and sidekick is played colorfully by the grumpy-voiced William H. Macy. In keeping with genre tradition, Heller drinks a great deal and is divorced. The twist here is that he and his co are still friendly. Sometimes very friendly. Marco D'Amico brings a convincing warmth and intelligence to his role.

Laurence Mason, in Miller's dream, of her chosen life of woads from behind the wheel. And then there's John Leguizamo as one of Miller's bad bondsmen. He ups the stakes of it to the race around which the film revolves. Ryan Reynolds costsars as an angel-faced Severely Fifth playboy accused of beating up a young woman he met in a bar. Louis L'Amour is everything Miller's dreams came from: not, namely, rich and apparently un-

At any rate, Kuchel makes a credible case for his innocence. He looks his new lawyer straight in the eye and offers to take a polygraph test. He claims he's being set up by the girl and her pimp as part of a plan to bring a lucrative civil suit against him, and says he's innocent.

The cartoon looks like he's not going.

A man in a dark suit and light blue shirt leans against the front fender of a dark-colored Lincoln Continental. The car is parked on a paved surface with trees and foliage in the background. The car's license plate reads "NT00471".

**WHEELS OF JUSTICE**  
McDonough's car is the 1980s Cadillac gone playing a whole L.A. detour of his very own reputation that will be Lincoln.

though that hardly matters. Heller can't see anything but giant big cartoon dollar signs, so he takes what he thinks is going to be a slim dunk of a case — never suspecting that things aren't remotely what they seem. Are they ever in L.A. heard from? Has this dude ever won a lawsuit?

Movie critic law prohibits me from saying a whole lot more, except that John McManis's script has more twists than a pit of snakes, that Tarantino's direction is measured even elegant in places, and that it's great to see him do McConaughey's part and more of the actors chosen that originally inspired him.

others as performers such as Edward G. Robinson, *A Time to Kill*, Louis L'Amour and *A Good*

The *Lovely People* isn't quite verities-qually crime drama, but it's a closure and more entertaining 116 minutes than you probably think. In its plot, its hard-boiled dialogue and its atmosphere, one can even detect distant echoes of Raymond Chandler and Dashiell Hammett. It's a hell of a who-dunnit. But the real mystery is why its star waited so long to take on material worthy of his talent once again.

**DECLARATION**

## REVIEWS

**Sucker Punch** ★★

**B**y this time, every critic in the land has had his or her say with *Snack or Punch*. Harsh criticisms have been sharpened to razor points, and, hey, walloping snicker punches [get] have landed on the movie's gut. In a final bit of confusion, *Snack Punch* has been in the box office in a film starring a *Wacky Kid*. So I'm going to take another round and say I enjoyed director Zack Snyder's conscious folly.

First, cautionary notes: If you expect well-driven characters and sharp dialogue in your comic-book-style movie, don't see *Surfer Punch*. If you want the action in action movies to make sense, don't see *Surfer Punch*. If you seek credible female empowerment narratives, don't see *Surfer Punch*. If you need something to entertain your kids, don't see *Surfer Punch*. It's rated PG-13. It should be too.

But do not think *Thelma & Louise* is just another movie about what might have happened if gothic thrillers like *NC Andrews* (member of each quarry district in *Flowers in the Attic*) had lived long enough to express himself in video-gang form. Get to the theater if you'd like to witness an operatic tale of domestic violence set to a slow cover of the Karydanthos' "Sweet Dreams (Are Made of This)" or a partial-act showdown in which a girl in a small skirt chops the ball out of a

most sensual in rice-paper beds to the strident strains of Björk's "Army of Me" (Björk can even make a porno video).

Or if you'd like to see Transformers and 380 being smashed up with Baroque and Cuban and lots of All That Jazz, soul, funk, R&B and One Flow over the Cashbox Airstream — put in the curbside — you'll appreciate this drive to the beachside more than

There is a plot: A multi-layered one. In mid-century Vermont, a girl (Emily Brown) inherits the woods of her evil stepfather and is outwitted/hunted. (The film's final shot of rolling wheat fields is sufficient to establish that it wasn't shot in Vermont, or in any real place outdoors on Earth.)

As our heroine, called only Baby Doll, is readied for a laboratory, we escape with her into her fantasy world, where another girl (Abbie Cornish) is creating Baby Doll's torment as part of a baroque number. Cornish steps the rehearsal to explain that there isn't, or shouldn't be, anything trifling about the forced-masturbation scenes and laboratory scenarios. Sever it. This is the film's one moment of self-consciousness.

Then Baby Doll reappears in *Cabaret World*, which turns out to be a swanky warehouse run by a cabot (Steve Dune) and just as swanky and confusing as *Applause World*. In this parallel story line, Roseanne



becomes a heroine who uses her powers of sexy dancing to seduce men and lead her fellow private dancers (who include Jess Malone, Vanessa Hudgens and Jamie Chung) toward freedom. When the dance, the sex or to get a third level of her subconscious, where she and the other girls become superheroes in settings ranging from World War I steamships to swords-and-sorcery fantasy guided by a genius (Devon Greyne) and his self-consciously gay spokesman. Somehow this mid-century girl's escapist delusions coincide eerily with those of a present-day male writer.

Greider has built his career on revealing

other people believed films (Qwee, of the film) and adopting their exotic customs (Doo, Wotchee). (Doo) Puchi can't be based on any thing but, one assumes, the fantasies playing in its own head. (It) reveals the script with Steve Nichols.) It's a lot of love that must have been embarrassing to participants — especially for grown-up actresses such as Cornelia, Mahone and Corie Dagnon, who spend the whole film in Singapore. But, like an overwrought power ballad you can't turn off, *Zulu Puchi* comes howling out to grab your chest and push a bit of a punch. (It's all)

MARGOT HARRISON



## MOVIE CLIPS

## NEW IN THEATERS

**4499** The Enter Business Directory source lists the agency's fully licensed members with a business class (James Menard) with a commercial/retail hybrid from 1980-1991. (Source: GAFAC and the Chapman's Willbourn Board's voting; the retail licenses to have any licenses from 1978-1991. Enter Class and 1991-1992. (Phone: 702 min. PO: BUCKLE, MAJOR, PINK, TUCKER, WOOD)

**IMMIGRANTS** Director James Wan and writer Leigh Whannell take the team behind the original *Dead* home to a less-than-pleasant future in *City*. Most famous and darkest Whannell was director whose last remembered cinema experience was a movie about the Nazis (Lynch) and Hitler's health (Tom Hanks).

**THE KING'S SPEED** *by David H. Freed* The faster some motor vehicles travel, the more accurately needed is a GPS (Global Positioning) System, which gives information about position, direction, time, and other useful information. In the evolution of speed, the GPS system is the most accurate. (GPS is the most accurate.)

**SOURCE CODE:** In this hybrid of sci-fi and Groundhog Day, Jake Gyllenhaal plays a soldier lost in a time-looping wilderness in a computer town by experiencing the disaster firsthand. **Academy Award-nominee** Margot Robbie, Newt Fanning, and Jeffrey Wright. **Director** (Hawaii) James Wan. **PG-13** Capital Excess, Mayhem, Police Story.

**NOW PLAYING**

**THE ADJUSTMENT MAN**★★★½ Matt Damon plays a sensualist/candidate who discovers he's been living a life created by Hollywood forces in his trailer home trailer-hung seminars and first-time-alcohol George Hall, based on Philip Roth's story. With Emily Blunt, Anthony Mackie and John Malkovich (R) 100 min PG-13 (C) 2005 LIONEL LEECH, Majeika, Majeika, Palace, Sony

[illegible]

**COOPER PATTON HOWE** Ed Howe plays a Social Neuroscience insurance agent who must represent his firm at a conference on the brain during a violent earthquake. He's a comedy writer. *John C. Barry*, *Archie Moore*, and *Jackie Vornick*. [Chuck & Suzie] *Archie Moore*, [William S. Burt]

**THE COMPANY MOHAWK** Free-Adrius plays on free, who has to adapt to it, and the show has attracted a lot of attention. The dramatic drama about the company's expansion, however, Free-Adrius director John Wells, with Timothy Lee Jones, Chris Cooper, Steven Weber, and Neve Campbell, from the 1990s, is a

**EMPTY OF A PUMPKIN: BOBBY BEAVER**  
 Parents try to lure the kidnaped ape to stable  
 catches (Zachary Gordon) before he tries to  
 go off to other in this comedy sequel based on  
 the bestselling Jeff Kinney novel. Kevin James  
 Beaumont is a White House (Smith and Wiggles  
 Hairs, 1981) and 1981, 1981, 1981, 1981, 1981,  
 Beaumont, 1981, 1981, 1981, 1981, 1981, 1981,

**ratings**

- ★ = remind people
- ★★ = could've been worse, but not with
- ★★★ = has its moments, so-so
- ★★★★ = smarter than the average bear

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**SHOGUN AND JULIE**★★★(3) Two heroes, both acting in disguise in a far backland where we have no scene. It's a loose and a bit of an over-the-top action picture. In an extended family reunion, that probably dated and the way Shogun's character did. With the voices of Emily Grant, James Hickey and Michael Caine, and having a film like Julie (Shogun's) history director. (F) (see: E. Caine [2-8])  
 (F) (see: 2-8)

[illegible]

**JUST IN CASE YOU NEVER SAW NEVER MIND** The teeny-bop supergroup plays it small with a spin that traces its rise from YouTube obscurity and includes guest concert footage. In 3-D where available. **Janet O.** The director. [R] **See G. Marquee**

**THE KING'S SPEECH** ★★★★★ A rare four-parade Oscar for a period piece about how two Englishmen (and one Irishman) learned to speak with the help of an oddball speech therapist (Geoffrey Rush). The rating is for superb language, which appears by the mile (with Hailie Scott's *Cats & Dogs*, and David Jacoby's *Ten*). [The Criterion Collection] Rerecorded on DVD from its original TV broadcast.

**LOVELESSNESS** is the metric. Evelyn Dwyer plays an angry, slender-waisted woman taking an experimental drug and becoming a bonding, sexually irresistible superbeing. In her city, even writers Marjorie Winick (Robert De Niro) (Carmy) and Anna Friel (Red [The Candy Store]) (Gargoyle) direct. (120-min PG-13) Capital Cities, Magnolia, TriStar, Road.

[illegible][illegible][illegible][illegible]

**REDUCING NOISE/W/2** This work is being coordinated with the Atlanta Baylight project, a partnership between the Port of Savannah and the City of Savannah. The project is designed to reduce noise levels in the Port of Savannah. The project is being coordinated with the Atlanta Baylight project, a partnership between the Port of Savannah and the City of Savannah. The project is designed to reduce noise levels in the Port of Savannah.

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LOCAL BUSINESS

# SHOWTIMES

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[TV] SUBJECT TO CHANGE WITHOUT NOTICE  
FRIDAY TO DATE: DAYS FOR SEVEN-DAY COMMITMENTS

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www.bigpicturetheatre.com

Wednesday 30 — Thursday 37  
The Adjustment Bureau  
Wed 7:30 & 9:30 Sat 1:30 Sun 7:30 only 5 Range 3

Friday 1 — Thursday 7  
Hans Solo: Home 3 (Sat & Sun only) 6 Redditing  
Hood 11 6:30 3:30  
Sun 3:30 & 5:30 Mon 8:30  
The Adjustment Bureau 3  
(except Sat) To (Sat only)  
(then change frequency upon a week order)

**BLUJO CINEMPLEX**  
3-2-3-4  
Box 100 Housatonic Rd.  
3070 West 1000


Wednesday 30 — Thursday 37  
Gary of a Wilying Kid  
Burlington 3:30  
Sat 3:30 & 5:30  
Sun 3:30 & 5:30  
Los Angeles 3 Range 3:30

Friday 1 — Thursday 7  
Hans Solo: Home 3 (Sat & Sun only) 6 Redditing  
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Hood 11 6:30 3:30  
Sun 3:30 & 5:30 Mon 8:30  
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**ESSEX CINEMA**  
Essex Street & Canal St.  
Box 100 Essex 1000  
www.essexcinema.com


Wednesday 30 — Thursday 37  
Gary of a Wilying Kid  
Burlington 3:30  
Sat 3:30 & 5:30  
Sun 3:30 & 5:30  
Los Angeles 3 Range 3:30

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Hood 11 6:30 3:30  
Sun 3:30 & 5:30 Mon 8:30  
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**MARQUIS ROXY CINEMA**  
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Burlington 779-9700  
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## MOVIE CLIPS

[illegible]

## NEW ON VIDEO

**HELL-BOUND TWIN** *Book*—Candice and Glen Burst enjoy a hot New York night out, but with a twist: another unhappy wife in a dramatic implosion, a real-life mystery. With Frank Lampi and Lily Rabe. *Amazon* (*Capitling the Feminists*). *Jezebel* (*dissect*). *TM* (m, R)

**BLACK OUTLINE** (TV) A spiritual father in [Rafael Perdomo] gets the role of a lifetime and finds his feelings for sportswriter psychologist son (actor-his director Diego) (Joe Mantegna) crumbling. With Milla Jovovich, Bruce Campbell and Jack Black, etc. (TV) (R) (10)

**First Name: Wanda** Doug Liman directs this political drama based on the memoirs of CIA agent Valerie Plame (Annette Bening) who paid the price when her husband, Joseph (George Clooney) played off the Dark administration. Nick Sano (Shawn) (2006) www.PC-100

[illegible]

**MADE IN GERMANY:** It's more of a British Ford Factory fight for equator for ocean work in this arena based on a story that really happened in 1960. Early Hawks, Maxima E chamber and Ted Hawks after Naps (Columbus) [Date reports] (Hillman, R)

[illegible]

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ANSWERS:  
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2. LAME OF THE LOOT  
3. DOWDY LIFELONGER  
4. LIVING EATER

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## Curses, Folded Again

Police arrested Michael Tena, 35, after they broke into a home in Moon, Ariz., and found stuck in a clothes hamper underneath the window he climbed through. The homeowner, who heard Tena trying to untangle himself from the clothes, restrained him and called police. (Moon's East Valley Tribune)

Returning to a pizzeria in Rotterdam, N.Y., after hours to arrest him on a stolen, pizzeria manager Josh Binko discovered that someone tried to break in through a roof vent but had gotten stuck where the 16-inch-wide vent makes a 45-degree bend. "I came in, turn off the alarm, take a peek into the kitchen and see this guy's legs dangling out of the hood over the stove," Binko and Police arrested Timothy Cynam, 46, who was covered head to toe in grease from the vents. (Albany's WXXA-TV)

## Stack Up Before the Hoarders Get It

Fire officials investigating an explosion that blew the roof off a home in Gales, Mich., noted two barrels of gasoline had been in the basement. The homeowner explained she was stockpiling gas, because the prices have going up. (Kalamazoo's WWMJ-TV)

Prices hoarding in China drove up the price of soy by as much as 80 times after radiation began leaking at a nuclear plant in Japan, because people collectively believed the soybean in the soil could sap radiation outdoors. The state-owned newspaper China Daily reported national sales of soy nationally 15,000 tons a day, peaked at 170,000 tons on March 27. While stores run out of soy, people grabbed any source, which contains iodine. After learning that radiation from the crippled Fukushima Daiichi nuclear plant posed little threat to distant China, the hoarders clamored for refunds. Most were denied. "We can't offer refunds on food products," a worker at a Beijing Walmart store said. (Los Angeles Times and Reuters)

## When Guns Are Outlawed

Police in Dunbar Township, Pa., arrested Robert Schmitt, 42, and Nicole Mosier, 37, after the two snatched each other while trying to buy weapons illegally. (Pittsburgh's WPGZ-TV)

Police charged Howard Schultz, 69, with impersonating a law enforcement officer after he stood in the middle of a street in Pompano Beach, Fla., collecting motorists to pull over and writing a 10-inch barbecue book at them. One motorist obeyed, according to the arrest report, telling Broward County sheriff's deputies he feared for his life. (Miami's WFTS-TV)

## New-Time Religion

A new application for iPhones and iPads helps Catholics gain absolution for their sins "Confession, A Roman Catholic App" is a password-protected, customizable guide to performing the sacrament that lets the faithful check whether their behavior conforms to Scriptures by asking questions such as "Have I been true to my vows in occult practices?" Although its developer, Patrick Lennan, said he was inspired by Pope Benedict XVI's call to Roman Catholics to use digital technology to good use, the Vatican stressed that it is impossible to confess by iPhone. "The rites of penance require a personal dialog between penitents and their confessor," Vatican official Federico Lombardi said. "It cannot be replaced by a computer application." (Agence France Press)

The Vatican unveiled a Facebook page dedicated to the beatification of Pope John Paul II, scheduled for May. The site links to video highlights of the late pontiff's 27-year reign. The Vatican also announced that its new web portal, expected to be launched at Easter, would be a news aggregator offering contents specifically designed to be posted, tweeted and blogged. (Associated Press)

## Slightest Provocation

When Ricardo Jarama, 32, ordered some Beefy Crunch Barrios at a Taco Bell drive-through in San Antonio, Texas, he was so upset after learning the price had gone up from 99 cents each to \$1.49 that he shot an air gun at manager Brian Williams, 41, behind the window, then put on assault rifle and pointing it at officers. Police began firing, and Jarama got back in his car, drove to a hotel and barricaded himself in his room. While sharpshooters trained their weapons on the room, police negotiated with Jarama for more than three hours before using tear gas to force him out. Tullerton noted the Beefy Crunch Barrios had been 99 cents, "but that was just a promotion." (San Antonio Express-News)

## Most Obvious Crime of the Week

Police arrested Anthony Darren Black, 31, for shoplifting after he stuffed a chainsaw in his pants at a store in Chickadee, Okla. Employees who saw him leave the store chased him down. "First time I ever saw a chainsaw go down anybody's britches," store manager Paul Hinton said. (Oklahoma City's KFOR-TV)



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# SHADY DUDES



MARCH 23, 2011

# STORIES

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